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ALL AMERICAN BOY

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PLUS:

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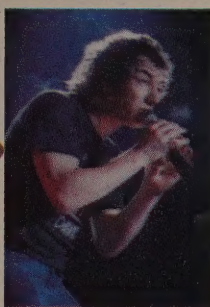
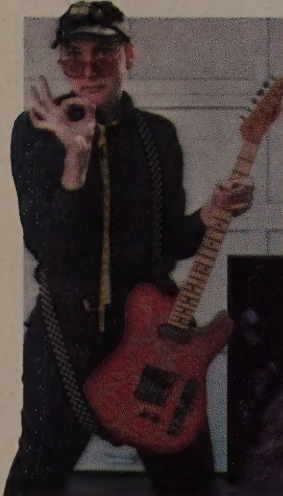
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Hit Parader's Top Ten

READERS VOTE AC/DC MOST POPULAR ROCK ACT IN AMERICA!

by Andy Secher



Steve Jester/TOPIX, Inc.

AC/DC's lead guitarist Angus Young: "I think the fans who liked the last album will like this one as well."

Over the last year *Hit Parader* has been conducting a nation-wide poll to determine the most popular rock bands in the country. During that time, thousands of fans from coast-to-coast have sent in their ballots, voting for their favorite groups — the bands that they'd most like to read about in the pages of *Hit Parader*. Now, at long last, here are the ten bands that you, the *Hit Parader* readers, have voted "The Most Popular Rock Acts In America."

1. AC/DC: It should surprise no one that AC/DC has captured the title as "the most popular rock-act in

America." For over the last eighteen months this power-packed Australian quintet has blossomed into the single most explosive force on the rock and roll scene. With their last two albums, **Back in Black** and the reissued **Dirty Deeds Done Dirt Cheap**, selling an incredible total of over ten million copies world-wide, AC/DC has emerged as the unquestioned catalyst for heavy-metal's recent international resurgence. Now that their new album is heading for the top of the charts, and their current North American tour is creating a frenzy not seen since the halcyon days of Led Zeppelin, it seems impossible to deny that AC/DC is the most popular band in the world.

"It's been very gratifying to see the fans responding to AC/DC the way they have," lead vocalist Brian Johnson stated recently in an exclusive interview (conducted so that AC/DC could be notified of

"It's been very gratifying to see the fans responding to AC/DC the way they have."

their sweeping victory in the *Hit Parader* readers' poll). "The acceptance that the fans have given us everywhere has been just incredible. Evidently the people have responded to us because we're

after the same thing they are — to just rock and roll and have a good time. AC/DC wants to do one thing right now, and that's to keep rocking as loud and as hard as possible."

On their new album, Johnson; guitarists Angus and Malcolm Young; bassist Cliff Williams and drummer Phil Rudd, have chosen to wander minimally from the hard-rocking musical formula that has brought them so much recent acclaim. Angus' wall-shaking guitar riffs and Johnson's gruff vocal forays combine to create the perfect definition of what Johnson laughingly referred to as "just good ol' rock and roll." AC/DC has once

again created an album that seems destined to carry the heavy-metal form to new heights of commercial acceptance.

"We recorded the new album in Paris with "Mutt" Lange producing again," Angus Young said. "We love Paris, it's so beautiful, and we may actually be more popular there than anywhere else. We used "Mutt" again (he also produced **Back In Black**) because he gets the best drum and guitar sound we've ever heard: He's just a great producer to work with because he pushes you to do things you really weren't sure you could do. We're very pleased with the album because I think it shows some of our growth as

musicians. No album continues in the exact musical vein as the one before it, but I think the fans who liked the last album will like this one as well."

Lead vocalist Brian Johnson, whose previous band, Geordie, recently had an old LP released in this country: "AC/DC only wants to do one thing right now, and that's to keep rocking as loud and hard as possible."



© Robert Ellis

2. VAN HALEN: The last year Van Halen has further cemented their position as America's leading exponent of "bulldozer" rock and roll. Their fourth album, **Fair Warning**, garnered both multi-platinum fan support and surprisingly strong critical acclaim, so it seems that these four young California musicians are only now beginning to reach their full potential as heavy-metal superstars. As the irrepressible David Lee Roth said recently, "When you've got the goods like Van Halen does, you've got to be pretty damn stupid to miss being successful."

"In this band we've always been able to deliver exactly what the fans want to see and hear, because we're really just over-grown fans ourselves," he said. "We'll never lose our desire to play rock and roll. I know a lot of people thought that once we got all our money, all our fame and all our women we'd mellow out a bit. Well, we showed 'em with **Fair Warning**," he added with a laugh. "When it comes to Van Halen we just don't play rock and roll — we live it!"

3. REO SPEEDWAGON: "All it takes is a little patience if you want to be a rock and roll star," REO Speedwagon's Kevin Cronin joked about the quintuple-platinum success of the band's recent chart-topping album, **Hi Infidelity**. "We've been playing this game for over ten years now," he added, "and even before the recognition we received for this album we had our share of success, especially in the Mid-West. I think that in our hearts we all felt that we'd eventually become successful on a national basis, and I know we were all willing to wait as long as it took."

1981 was unquestionably the year of REO Speedwagon. After over a decade as, perhaps, the most neglected band in rock and roll, Cronin and cohorts Gary Richrath, Neal Doughty, Alan Gratzner, and Bruce Hall dramatically burst out of their Mid-Western stronghold to attain the national recognition that they'd been seeking for so long. On such top-10 singles as *Keep on Loving You*, *Take it on the Run* and *Don't Let Him Go*, they

* And speaking of David Lee Roth's goods, the humble one has just taken out a \$100,000 insurance policy from Lloyds of London to guard against paternity suits, giving Narcissus some competition. (Protecting himself from himself?)

effectively balanced their distinctive hard-rocking style with a more melodic commercial sound that rocketed them to the very top of the rock hierarchy.

4. **LED ZEPPELIN:** Despite the tragic death of drummer John Bonham last December, Led Zeppelin undeniably remains one of the most admired and influential bands in rock history. While, in fact, Zeppelin may now be a thing of the past, the music world is currently abounding in rumors regarding the future plans of the group's three surviving members. Recent stories from London indicate that vocalist Robert Plant and guitarist Jimmy Page have joined forces with former Yes members Alan White and Chris Squire to form a group that is currently being called the XYZ Band.** Bassist John Paul Jones is rumored to be working on a solo project in a studio near his London home, while making a series of "guest" appearances on a variety of soon-to-be-released albums.

5. **ROLLING STONES:** "This album's just where we are with our music at this time," a casual Ron Wood stated recently. "It's not a very pretentious record, but it was fun to make and I think it's fun to listen to. After all, the Stones still like to show that rock and roll can be an enjoyable thing."

No one can deny that the Rolling Stones remain the very essence of rock and roll. With their sinister image and relentlessly danceable sound, no band has yet challenged them for their title as "the greatest rock and roll band in the world."

"The Stones still like to show that rock and roll can be an enjoyable thing."

Through their captivating blues-based riffs and sneering lyrical veneer, they have cornered (if they did not create) the quintessential spirit of the genre. While some may continue to bemoan the band's supposed degeneration from the kings of musical outrage to the darlings of the 'jet set,' their latest album, **Tattoo You**, shows that their roots remain firmly entrenched in the raw yet simple chords that continue to serve as the cornerstone of the entire rock form.

** Page is also said to be working with movie director Michael Winner on the soundtrack **Death Wish II**.

6. **JOURNEY:** "Journey's never actually sat down and said, 'Hey we've got to make commercial music,'" vocalist Steve Perry said recently. "That's just too contrived for us. We just play the music that we enjoy. Of course we're concerned with our album sales and our popularity; a band would have to be very naive or very stupid not to be. But we've always believed that making good music is its own reward. We're not the Clash or a band that can survive by appealing to a small group of dedicated followers. We want everybody to like what we do. We know that's impossible, but it's an ambition I hope we always keep."

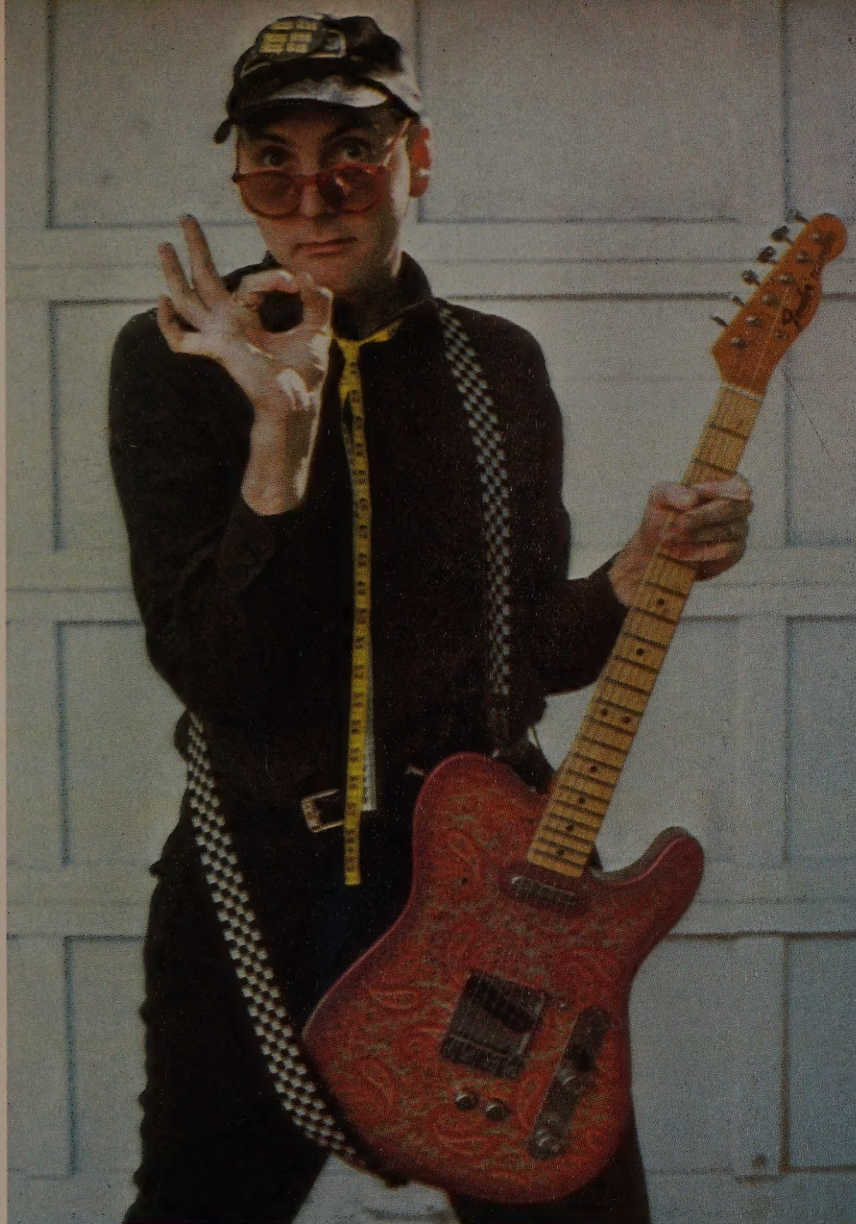
Over the course of their seven-year career, Journey has evolved into one of America's most successful touring and recording

acts. Their recent album, **Escape**, which yields the hit single *Who's Crying Now*, proves to be one of the group's most diversified and entertaining records ever. It seems that Perry and band-mates Neal Schon, Ross Valory, Steve Smith and Jonathan Cain have now carved out a special niche for themselves in the pop-music superstructure. As Perry said, "We just want to keep improving and pleasing our fans any way we can."

7. **KISS:** After a decade as one of America's leading exponents of powerhouse rock and roll, Kiss is one of the most outrageous, controversial and theatrically entertaining of all pop music groups. Kiss continues to live in a world of comic book extravagance

Guitar wizard Eddie Van Halen tunes up before a recent show.





Everything may not be OK for Rick Nielsen and Cheap Trick — they are at war with their record company.

where the extraordinary is commonplace and the unusual is expected, with their distinctive silver and black costumes, catchy three-chord teen anthems, and unmatched stage pyrotechnics. While the band's commercial appeal has waned over the last few years due to their occasional ventures away from the metallic core, with the addition of drummer Eric Carr, and the release of *The Elder*, Kiss is back, and rocking harder than ever.

"The secret to our success is that we've been able to make Kiss bigger than life," bassist Gene Simmons explained recently. "The costumes, the makeup and the visual effects all combine to make Kiss the ultimate in entertainment. We're not particularly 'deep' in this band," he added with a laugh. "We still prefer cheeseburgers and movies to the writings of Freud.

Our main purpose is simply to entertain and provide a form of escapism for our fans."

8. RUSH: "I find it rather amusing that all of a sudden people are discovering that Rush is a pretty good rock and roll band," drummer Neil Peart grumbled. "I think we've been playing some of the most complex and imaginative hard-rock music that can be found anywhere over the last eight years, so while I'm very thankful for the success our albums have enjoyed, I find it hard to understand why it took some people so long to find out what we were up to."

A few years ago the very notion that a "power trio" — that dated remnant of rock's distant past — could once again reach the top of the sales charts would have been dismissed with a laugh by most

rock pundits. But with the release of their eighth album, *Moving Pictures*, Rush proved that not only was a power trio still viable, but it's still one of rock's most efficient and enjoyable formats. Now with their new "live" double-record set racing to the top of the charts, Peart and cohorts Alex Lifeson (guitar) and Geddy Lee (bass) have once again shown that their unique brand of "sophisticated metal" is one of rock's most distinctive and appealing sounds.

9. CHEAP TRICK: Despite their continued popularity, Cheap Trick is a band with a problem. While group members Rick Nielsen, Robin Zander, Bun E. Carlos and Pete Comita are unwilling to comment on the situation, it seems that a cavernous rift has developed between them and their record company, Epic. Apparently Trick has refused to produce any new material for the label, citing dissatisfaction with Epic's handling of their last album, *All Shook Up*. Epic, on the other hand, claims that the band is committed to record a minimum of two new albums for them, and they refuse to allow the group to record or tour until the matter is resolved. In addition, they have filed a multi-million dollar class-action suit against the band. The case of Cheap Trick vs. Epic Records is currently being settled in court.

10. STYX: "Success has always been a hard thing for me to understand," Styx' Dennis De Young explained recently. "It seems to be such an arbitrary sort of thing. In our case we've been ripped by critics for years, but the fans have responded to us. For Styx that will always be the bottom line. Let the press get its kicks by calling us shallow and predictable, as long as the fans keep responding, we'll be happy."

In light of their recent string of achievements, Styx has plenty to be happy about. With two top-10 singles, *Best of Times* and *Too Much Time on My Hands* and an album *Paradise Theater*, that has sold over three million copies, they have solidified their place as one of the most successful rock bands in the world. Over their eleven-album career this Chicago-based quintet has utilized an exciting combination of hard-charging rhythms and richly textured melodies to bridge the gap between AM-radio slickness and FM-styled progressivism. As De Young noted, "We have a very special mix of talent in this band. Because of that Styx is a very special rock and roll band." □

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MEAT LOAF



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DEF LEPPARD'S JOE ELLIOTT TALKS ABOUT HIT PARADER T-SHIRTS

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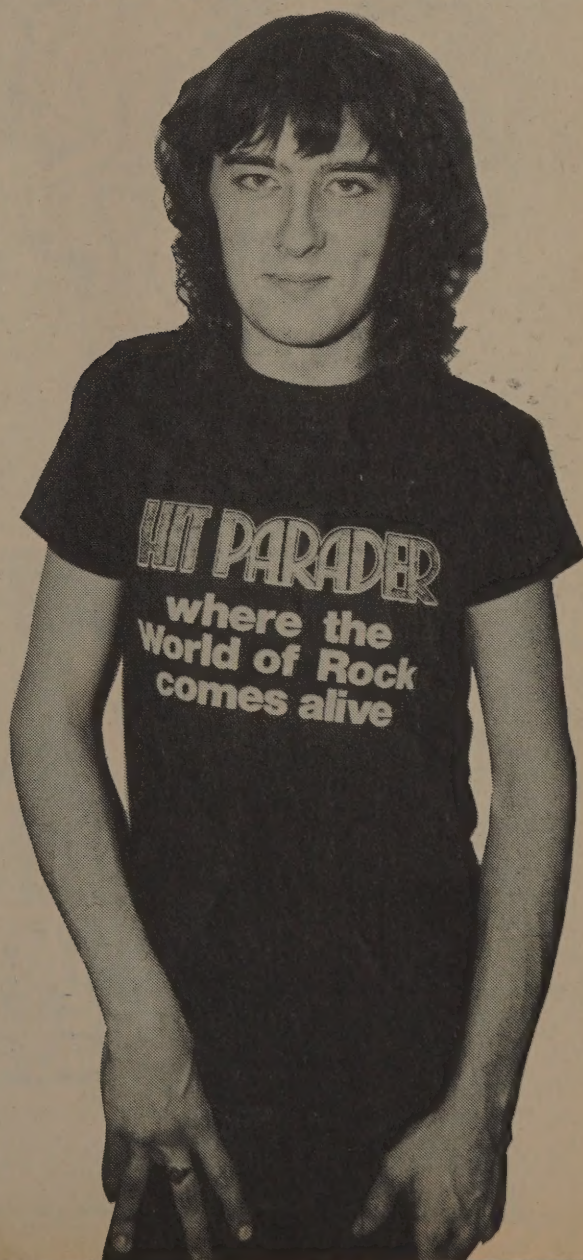


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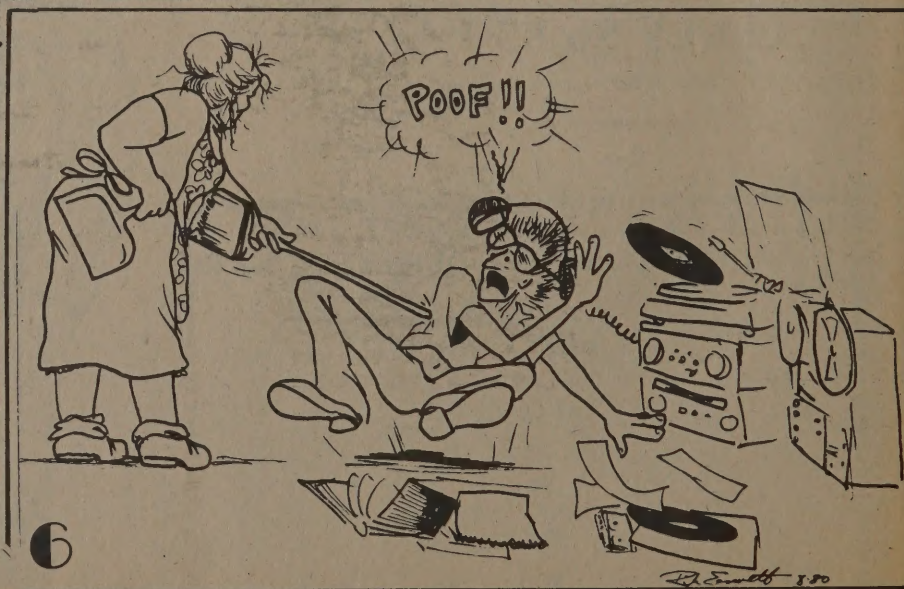
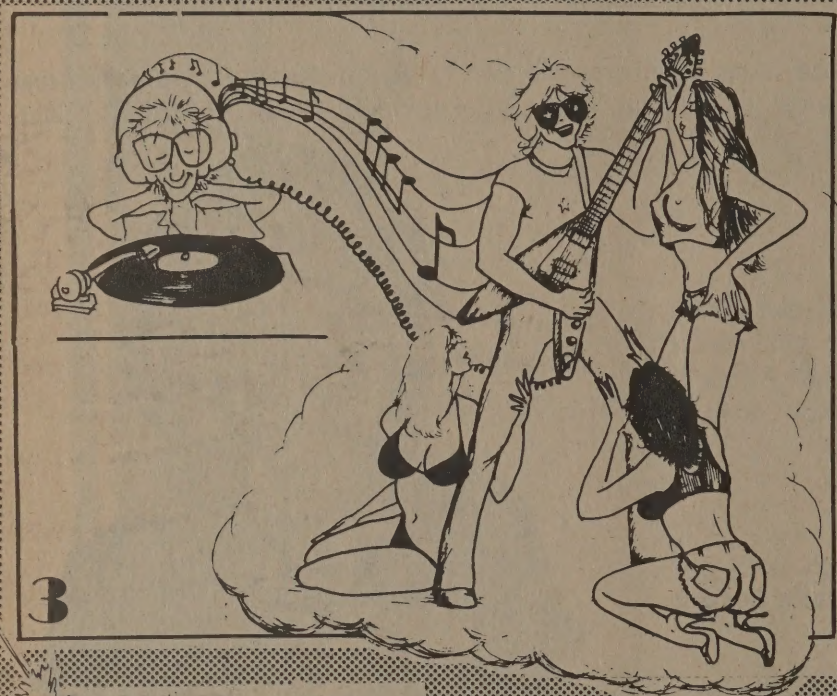
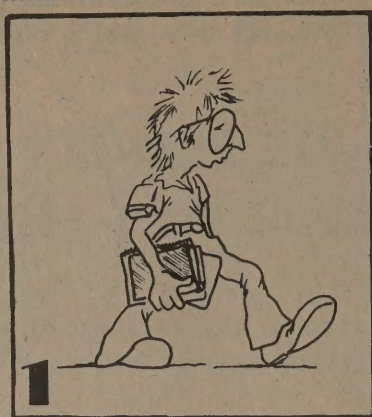
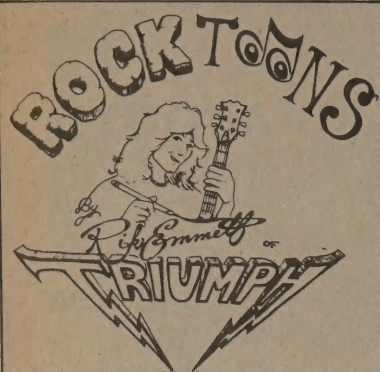
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WE READ YOUR *Mail*

Love your Aug. '81 issue with the Who on the cover. If they're not drugged-out, you sure have a rotten makeup crew.

Laura Lindsay
Bellingham, Wa.

I wish some people would stop ruining it for the rest of us. I was at a recent rock concert and saw some guy being dragged up and down the stairs by his drunk friends. I wish you dopers who give rock concerts a bad name would go get high somewhere else. Also, the few rock groups that are wild ought to be ashamed; it's them who give rock music a bad name. Just recently I went to see a Styx concert and had the time of my life without getting high. Why don't you dopers and drunks go to a concert straight and enjoy it. Instead of risking your life with chemicals. A Styx concert is a hell of a lot more fun than drinking. I couldn't have gotten higher if I tried.

A rock & roll fan

I've never seen a letter about this before, but the problem is getting worse all the time. I know most **Hit Parader** readers attend rock concerts, and I'd like to say this to them: Please don't spoil an event as beautiful as a concert by bringing in drugs, alcohol and firecrackers. So many concerts are ruined by kids who are stoned and looking for trouble. It's so easy to hurt someone with just a bottle. If you don't care about the people around you, think of the groups on stage. It's not easy facing 10,000 people not knowing what might come flying up at you. The purpose of a concert is to enjoy the music, not cause trouble.

Kathie Bennie
Buffalo, N.Y.

This Satan freak who calls himself Ozzy Osbourne ought to be ashamed of himself — and maybe he is. Recently, I heard a radio program from Los Angeles called Rockline. The guests were Wendy O. Williams of the Plasmatics and Ozzy. Wendy spoke right up for what her beliefs were, but Ozzy didn't. You would think that after ten years with Black Sabbath and songs containing nothing but warnings of death, doom and destruction, Ozzy would at least have the guts to admit that this is what he's all about, but he has not and never will. This hell-lover will not give up, will he?

Lori Maytner
Gross Ile, Mich. □

PRIVATE EYES



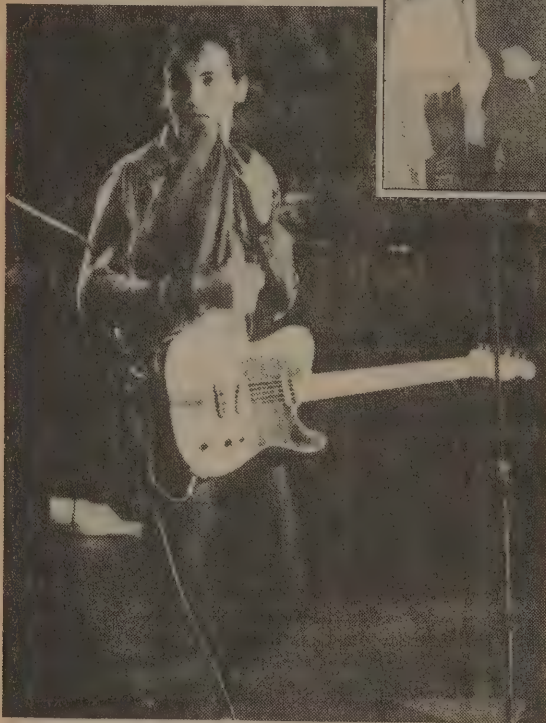
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Bruce Springsteen is so into rock and roll he sometimes forgets to eat before a concert. Then, in the middle of his performance, Bruce remembers how hungry he is.



"Sure," Tom Snyder said, "I had Adam & the Ants on my show, but I was told they were an animal act, not this."

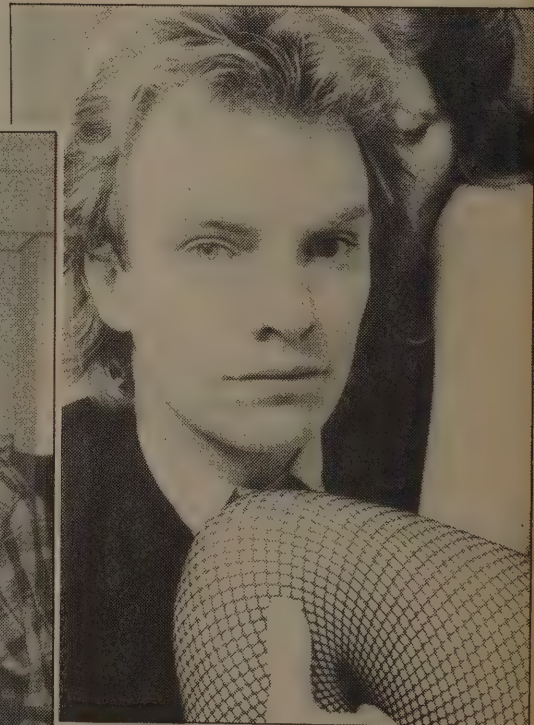


What you see Hall & Oates doing is the result of an unidentified concert promoter who sent them New York wine instead of the French champagne he promised.



ROCK & ROLL Revue

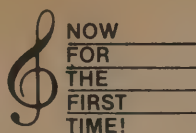
Who says rock stars aren't clean? Iggy Pop washes up during every show.



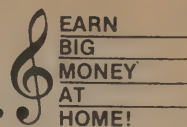
We've all heard that rock stars are into strange fetishes, but Sting of the Police swears that this particular leg was adorned simply for a serious game of tic-tac-toe.



Some prankster glued Billy Joel and Bob Seger together but, fortunately, *Hit Parader's* photographer rescued them just before the two decided to form a duet.



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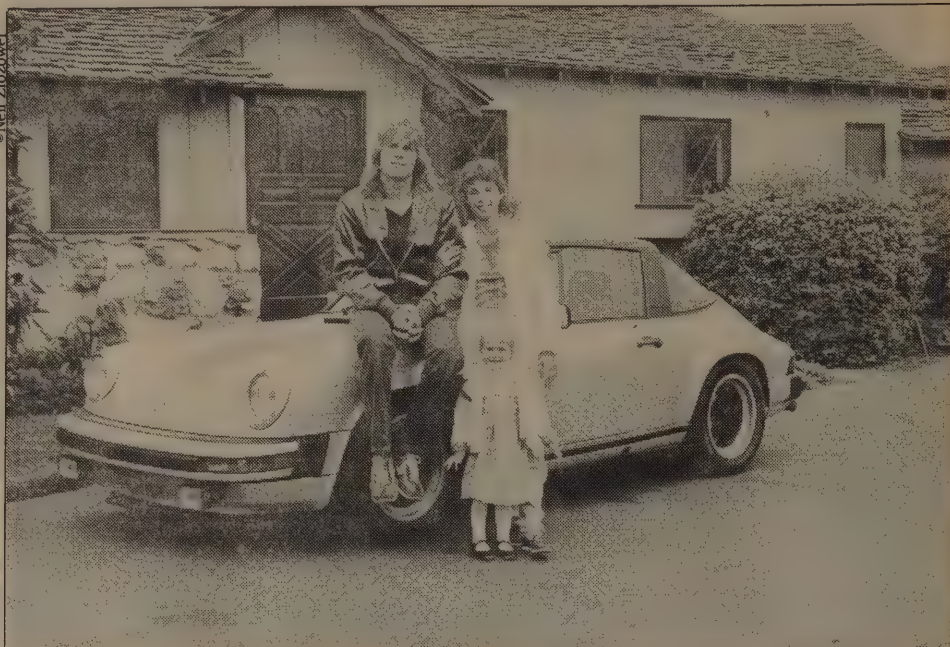
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HIT PARADER MINI-SERIES EXCLUSIVE

REO Speedwagon is on the road and in the studio so much that one assumes the five musicians all live together in an old fire station, where they slide down the pole and answer the call of rock and roll. But the heroes of **HI INFIDELITY** live in their own homes in and around Los Angeles, about 20 minutes apart. During a rare REO road break (actually singer Kevin Cronin's pulled hamstring), **HIT PARADER** visited each member in that strange hotel — his home.

©Neil Zlozower



REO's bassist Bruce Hall at his Los Angeles home with Lori and Lindsey: "We were going to get married — then REO calls. We had to change everything around."

At Home With REO Speedwagon

Part Four of a Series: **Bruce Hall** by Ed Ochs

Consider the consequences of infidelity. Some of them are not too painful. In fact, as a direct result of **Hi Infidelity**, REO is moving up. Bruce Hall, however, is staying put.

"Just moved in," said the upbeat bass player, from the spacious living room of his comfortable L.A. home, "but I haven't been home much since then. We've been on the road for what seems like forever."

The youngest and newest to come aboard the Speedwagon, Hall, 27, has possibly the nicest pool-side accommodations and craves the normalcy of his family when not on the road — "I don't know if that's what people want to hear or see, but it's true."

Hall and his wife Lori have been married for four years — the length of time he's been in REO — and have a three-year-old daughter Lindsey. Bruce and Lori were sweethearts long before they were married, back in Champaign, Illinois, the band's hometown.

"We had it all planned out," he said, "just before I was ready to join

the band. We were going to get married — then REO calls. We had to change everything around."

Before REO called, Hall was playing in "kind of a Southern rock band, doing one-nighters every night all over Illinois, Indiana, Wisconsin and Ohio.

"We weren't making any money. It was hard. Actually I was thinking of giving it up at one time because I was making maybe \$30 a week. It was pretty tough. Then one night I was playing a place called Ted's Warehouse, which is in Charleston, Illinois, and Gary Richrath calls up and says, 'We want you to join the band. Can you do it?' I said, 'Well, I've got to play another set — I'll call you back.' So I called him back after the next set — 'Okay, I'll do it.'"

"In about a week I had to tell the guys I was quitting the band I was in, told my wife to get rid of everything we have and pack up all the good stuff. That was quick. It was a gamble, too, at the time."

The time was 1977, when the band had come out with **REO** (called **The Cow** by the band because the cover looks like the side of a cow), an album that turned into a frozen cow pie overnight.

"Then the live album came out, **You Get What You Play For**, and

that's when I joined, right after the live album was put out. That one took off, and it's still selling. Good timing and a little luck."

Besides sharing the rest of the band's full-time passion for basketball, when Hall's not on the road, and not sitting around home at night reading science-fiction paperbacks and watching tv — he's camping and fishing Lake Cachuma northeast of Santa Barbara, a few hours drive up the coast from L.A.

That's when he caught "Bob," the bug-eyed 8½ lb. large-mouth bass that now resides in his bedroom — not in his bed, but on the wall — stuffed and mounted.

Hall remembers well that moment of truth — bass player vs. bass, man vs. nature: "You have to have patience. You have to know where to go. I was out all morning, and I wasn't going to leave until I caught something. So I went back out, and about two o'clock in the afternoon I threw the lure up against the side of this mountain, kind of plunked in the water, and I thought it was caught, snagged on something."

"No, it wasn't. That's when I had Bob — I call him Bob — Bob the fish." □

Franke Previte, lead singer and founder of Franke & the Knockouts, lives on the main drag of New Brunswick, New Jersey, in a house his parents have owned since before he was born. His parents live elsewhere now, but Franke vividly remembers growing up in the small house that once held the Previte family: dad, the opera singer, and mom, the nursing instructor. Now the pitter patter of little feet is made by Sparky, Franke's little puppy.

"When I was about 18, my parents brought home films of colleges to show me so I could pick out a school," the 28-year-old singer remembered. "Once the films began, I was drifting out the window. They asked me 'did I want to go to college.' I said 'no, I want to be a singer.'

"They were very supportive. I couldn't have done this without them. They knew it was do this or sell cars. They didn't charge me for rent when I was between bands. When I was depressed, they said, 'don't

Roots

FRANKE & THE KNOCKOUTS

Each month *Hit Parader* takes a trip back to the old neighborhood with a well-known rock and roll star. This month we visit New Brunswick, New Jersey, with Franke Previte, leader of Franke & The Knockouts, whose self-titled debut album was a huge smash.

by Charley Crespo

worry about it.' "

Mr. and Mrs. Previte are now ecstatic about little Franke's booming career. They drive to all of his concerts within a 500 mile radius. Franke says that one outdoor date in the Poconos, he and the group

had to be flown in by helicopter because the roads were backed up, but once he arrived, he heard a familiar whistle by the backstage fence; his mom and dad had once again made a surprise appearance.

Franke traces his career back to the town's railroad station, where at the age of 12 or 13, he and four black friends sang in the long connecting hallway for hours. Commuters walked by, but Franke and his friends were never embarrassed. As Franke says, "it was the only place we could get great reverb for free." He demonstrated by singing for us. The sound reverberated off the curved ceiling for a very full, crisp return.

"Half the school was black," Franke said as we left the railroad and walked past the YMCA where he used to box. "I was into sports, so most of my friends were black. It's strange that half the people I used to hang out with used to shoot a lot of dope. Dope and sports is a strange combination. I'd be the only one straight and I'd have to drive them home. They'd say, 'C'mon, have a taste,' but for some reason, I never wanted to stick a needle in my arm. Till this day, they still can't believe I stayed straight all those years."

We headed for the football field where young Previte played fullback and defensive linebacker for the Zebras. For most of his childhood, he had one steady girlfriend; she used to watch the Zebras play. He remembered making touchdowns.

"Okay, hit the 40 and button hook," he huffed running out onto the green. He straightened up. "I remember getting knocked unconscious on this field."

"You know what I liked about this town?" he asked as we wandered outside the playing field. He breathed the clean air deeply. "It combines the best of both worlds. It still has the city streets, but with a country feel; it was a country cousin to city life. Like a city, it had its dope, its fights, its clubs and whatever, but five minutes away, you see farms and you think you're in Iowa somewhere." □

Bob Sorce

Franke Previte in the New Brunswick train station hallway where he used to harmonize with his friends: "It was the only place where we could get great reverb for free."

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YOU KILL ME

(As recorded by Peter Frampton)

PETER FRAMPTON

Hey baby give me a chance
Hey now give me this one last dance
Hey baby where did I go wrong
Make me crazy I can't leave you
alone.

You can't deny

You never hear what I say
Hey you kill me with your lies

You kill me when you cry

You kill me

You kill me.

Hey baby what can I say
Don't make me look the other way

Hey baby what can I do

Don't leave me standing waiting for
you.

You can't deny

You never hear what I say

Hey you kill me with your lies

You kill me when you cry

You kill me

You kill me.

Hey baby give me a chance
Won't you take me for one last dance

Hey baby I'll do you right

I'll take you dancing into the night.

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HARD TO SAY

(As recorded by Dan Fogelberg)

DAN FOGELBERG

Lucky at love
Well maybe so
There's still a lot of things you'll
never know

Like why each time the sky begins to

snow

You cry.

You're faithful to her in your
careless way

And so you miss her when she's far
away

But ev'ry time you think you've got it
straight

You fall.

You face the future with a weary past
Those dreams you banked upon are
fading fast

You know you love her

But it may not last

You fear.

It's never easy and it's never clear
Who's to navigate and who's to steer
And so you flounder drifting ever
near the rocks.

It's hard to say where love went

wrong

It's hard to say just when
(So hard to say)

It's hard to walk away from love
It may never come again.

You do your best to keep your hand
in play

And try to keep those lonesome
blues at bay

You think you're winning

But it's hard to say sometimes.

It's hard to say where love went
wrong

It's hard to say just when
(It's so hard to say)

It's hard to walk away from love
It may never come again.

Lucky at love

Well maybe so

There's still a lot of things you'll
never know

Like why each time the sky begins to
snow

You cry, you cry

Ooh you fret and you cry.

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WORKING IN THE COAL MINE (From the "Heavy Metal" Soundtrack)

(As recorded by Devo)

ALLEN TOUSSAINT

Well I've been workin' in a coal mine
Goin' down, down
Workin' in a coal mine whoo
About to slip down
Workin' in a coal mine
Goin' down, down
Workin' in a coal mine whoo
About to slip down.

Five o'clock in the mornin'
I'm up before the sun
When my work day is over

I'm too tired for havin' fun.

I've been workin' in a coal mine
Goin' down, down
Workin' in a coal mine whoo
About to slip down
Workin' in a coal mine
Goin' down, down
Workin' in a coal mine whoo
About to slip down.

Lord I am so tired
How long can this go on.

(Repeat chorus)

I've been workin', goin', workin'
Who
About to slip down.

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PRIVATE EYES

(As recorded by Daryl Hall & John
Oates)

DARYL HALL
WARREN PASH
SARA ALLEN
JANNA ALLEN

I see you, you see me
Watch you blowing the lines
When you're making a scene
Oh girl you've got to know
What my head overlooks
The senses will show to my heart
When it's watching for lies
You can't escape my
Private eyes
They're watching you
They see your every move
Private eyes
They're watching you
Private eyes
They're watching you, watching
you, watching you, watching you.

You play with words, you play with
love
You can twist it around baby that
ain't enough
'Cause girl I'm gonna know
If you're letting me in or letting me
go
Don't lie when you're hurting inside
'Cause you can't escape my
Private eyes
They're watching you
They see your every move
Private eyes
They're watching you
Private eyes
They're watching you, watching
you, watching you, watching you.
Why you try to put up a front for me
I'm a spy but on your side you see
Slip on into any disguise
I'll still know you
Look into my private eyes.

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(Want You) BACK IN MY LIFE AGAIN

(As recorded by The Carpenters)

KERRY CHATER
CHRIS CHRISTIAN

I guess it took a while for me to see
What it is you really mean to me
I've been as big a fool as I can be for
losing your love
I want you back in my life again.

I don't want to be your remember
when
Want you back in my life again
Let's go back to the place where it all
began

I've lived long enough with your
memory
Now I know that I need you here with
me.

There was a time I thought I had it
made
But I didn't see the price I paid
And the price gets higher ev'ry day
And all I can say is
You're the only one who knows my
heart
So let's take it right back to the start
And I won't have to play the part of
losing your love
I want you back in my life.

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LEATHER AND LACE

(As recorded by Stevie Nicks with
Don Henley)

STEPHANIE NICKS a/k/a Stevie
Nicks

Is love so fragile
And the heart so hollow
Shatter with words
Impossible to follow
You're saying I'm fragile
Try not to be
I search only for something I can't
see.

I have my own life
And I am stronger than you know
But I carry this feeling
When you walked into my house
That you won't be walking out the
door
Still I carry this feeling
When you walked into my house
That you won't be walking out the
door.

Lovers forever
Face to face
My city or mountains
Stay with me stay
I need you to love me
I need you today
Give to me your leather
Take from me my lace.
You in the moonlight
With your sleepy eyes
Could you ever love a man like me
And you were right
When I walked into your house
I knew I'd never want to leave
Sometimes I'm a strong man
Sometimes cold and scared
And sometimes I cry
But that time I saw you
Knew with you to light my nights
Somehow I would get by.

Lovers forever
Face to face
My city or mountains
Stay with me stay
I need you to love me
I need you today
Give to me your leather
Take from me my lace.

Lovers forever
Face to face
My city or mountains
Stay with me stay
I need you to love me
I need you today
Give to me your leather
Take from me my lace
Take from me my lace
Take from me my lace.

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SEARCHIN'

(As recorded by Santana)

DEVADIP SANTANA
ALAN PASQUA
ALEXANDER J. LIGERTWOOD
CHRIS SOLBERG

Searchin'
I'm always searchin'
Searchin'
For my beloved
I'm going to keep on searchin'
'Cause I need your love yeah.

Listen
My heart is callin'
Longing
To have you near me
Please believe me what I'm sayin' is true.

Every morning I wake up to you

(Searchin', searchin' searchin'
searchin')

Every afternoon you help me
through

(Searchin', searchin', searchin',
searchin')

Every night my thoughts return to
calling you.

Lover
Don't keep me waiting
You must hear what I'm saying
I'm gonna keep on searchin' 'till I win
your love yeah

I can almost hear her gentle voice
Searchin', searchin', searchin',
searchin'

I can almost see her smile of light
Searchin', searchin', searchin',
searchin'

I can almost feel the love reach out
to me.

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SAY GOODBYE TO HOLLYWOOD

(As recorded by Billy Joel)

BILLY JOEL

Bobby's drivin' through the city
tonight

Through the lights in a hot new rent-
a-car

He joins the lovers in his heavy
machine

It's a scene down on Sunset
Boulevard.

Say goodbye to Hollywood
Say goodbye to my baby
Say goodbye to Hollywood
Say goodbye to my baby.

Johnny's takin' care of things for a
while

And his style is so right for
troubadours

They got him sitting with his back to
the door

Now he won't be my fast gun
anymore.

Say goodbye to Hollywood
Say goodbye to my baby
Say goodbye to Hollywood
Say goodbye to my baby.

Movin' on is a chance that you take
Any time you try to stay together
Whoa

Say a word out of line
And you find that the friends you
had

Are gone forever, forever
So many faces in and out of my life
Some will last

Some will just be now and then
Life is a series of hellos and
goodbyes

I'm afraid it's time for goodbye
again.

Say goodbye to Hollywood
Say goodbye to my baby
Say goodbye to Hollywood
Say goodbye to my baby.

Movin' on is a chance that you take
Any time you try to stay together
Whoa

Say a word out of line
And you find that the friends you
had

Are gone forever, forever
So many faces in and out of my life
Some will last

Some will just be now and then
Life is a series of hellos and
goodbyes

I'm afraid it's time for goodbye again
Say goodbye to Hollywood
Say goodbye to my baby.

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LOUIE, LOUIE

(As recorded by The Pretenders)

CHRISSIE HYNDE

Now Louie, Louie had his day
Nothing gonna change it now
The rats and snakes will never fade
away

Not while I'm alive
Hey hey hey hey
Here come the Cossack
The road spiders
Slip and siders
Flicking glass breaking glass
All the white trash yeah
Hey hey hey hey.

Now Louie, Louie had his time
Seems like only yesterday
Sadie and Hadie got married and
moved away

'Cos they had nothing left to say
yeah

You with the glasses
I'll see you later
And we'll find love I know
Rockin' reelin' double dealin' one
more time

This time with feelin'
Hey hey hey hey.

Now Louie, Louie made his mark
On this old heart of mine
The Jamaican moon don't let it get
dark

Tho' we rock out in the night time.
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EASY TO LOVE AGAIN

(As recorded by Carole Bayer
Sager)

CAROLE BAYER SAGER
BURT BACHARACH

Uptown she's callin'
I'm comin'
He can take me anywhere
Let me know that he'll just be there.

That's all I need to know
That's enough to me
To go wherever he may go
He's makin' it easy to love again

Easy to love
I was empty and then heaven sent
me
Someone easy to love again
Easy to love again.

Uptown I'm fine now
No worries
In his arms they disappear
Let me know that I stay right here.
(Repeat chorus)

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Simply mix them with your favorite fattening foods like French fries, ice cream, cookies, even beer — and you can lose more than you've eaten! — says Rex Adams

How would you like to shed up to TWO POUNDS OR MORE A DAY? Impossible? Perhaps. But with the startling discovery of MINUS CALORIES—the more you eat the more you LOSE!

Over four decades ago, a medical doctor made a little-known discovery—a discovery that in certain foods MINUS CALORIES actually take weight from the body!

These foods destroy fat, he found, and neutralize the effects of fattening foods—to help people shed up to 2 pounds or more daily. MINUS CALORIES, he found, permit you to eat many seemingly forbidden foods, and lose weight safely!

MINUS CALORIES BURN FAT!

Spectacular weight-loss occurred! Men and women shed up to TWO POUNDS OR MORE A DAY with the amazing discovery of MINUS CALORIES in speed reducing foods—foods that permit you to EAT FATTENING FOODS like ice cream, cake, sweet snacks galore, and never worry about gaining!

WEIGHT TUMBLES OFF IN RECORD SPEED!

You must eat large amounts of speed reducing foods, to lose weight quickly said this doctor. And what foods they are! You eat to satisfy your taste as well as your hunger! You dine regally, and even though you eat THREE POUNDS of food a day—the weight tumbles off you in record speed!

THIS IS DUE TO MINUS CALORIES in Speed Reducing Foods! These foods have a MINUS value calorically! They are so difficult to burn, your body must burn its own fat to digest them! You LOSE calories! You LOSE MORE THAN YOU'VE EATEN! These foods literally burn fat!

And they do it faster and more effectively than starvation! When this doctor put a 240 pound woman on a starvation diet (no food), she lost only 4 pounds in a week! But when he

switched her to speed reducing foods, she lost at the rate of nearly TWO POUNDS A DAY!

GO AHEAD AND EAT FOODS YOU LOVE!

Speed Reducing Foods with MINUS CALORIES destroy fat and neutralize the effect of fattening foods! Simply by mixing them with your favorite fattening foods, like French fries, ice cream, cookies, even beer, you can lose more than you've eaten!!!

"I can enjoy bread, potatoes, or a piece of chocolate cream cake a la mode if I so desire," said this doctor, who lost 30 pounds with this method. By mixing them with Speed Reducing Foods, said this expert: "Not only have I failed to add calories to my score, I have actually trimmed some off."

To show you how Speed Reducing Foods can be mixed with fattening foods, and still produce quick weight loss, one man was able to eat bread, potato and wine with Speed Reducing Foods, and lose 20 pounds in 12 days!

R.D. said he'd rather starve than eat "diet" foods—and he meant it. He'd been starving on "one glorious meal a day" for a month, lost 15 pounds, and gained half of it back the first time he ate normally. But then he heard that Speed Reducing Foods destroy fat 3 times faster than starvation!

And some were actually "forbidden foods" he thought were fattening! He immediately tried them. Result: 30 pounds gone in 2½ weeks!

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It's satisfying and encouraging to see your weight drop rapidly each day. That is the essential fact in this revolutionary speed reducing diet. You lose pounds and inches FAST, FAST, FAST! The reason it will—it must—work for you, no matter how many times you failed till now is simple: You see immediate results!

• SPEED REDUCING FOODS DESTROY HARD-TO-MELT



FAT! Hundreds reported that their "spare tire" and extra chins had obligingly disappeared! These foods prevent water-weight gain, too! Jowls that wobble and wobble, hips that billow and surge, abdomens that undulate soon become firm—watch and see—said this doctor! In addition, he said, you lose pounds without exercise! "I'll take the food way to slimmness . . . it's easy to dissolve that extra fat with foods," he said. "It's no-cook cooking all the way, in most cases—no muss, no fuss or bother! You can eat out—with over 100 foods to choose from—and take the menu in stride!

• **SOMETHING TO LOOK FORWARD TO EACH DAY!** —For example, on conventional diets, it takes so long, the foods are so bland, and there's nothing to look forward to at mealtime for such a long time, you are soon easily discouraged. But on the Speed Reducing Diet, you eat to satisfy your taste as well as your hunger. You dine regally, and even though you eat 3 pounds of food a day—the weight tumbles off you in record speed!

• **YOU CAN SEE IT HAPPENING!**—You'll be delighted and impressed by the speed of the decided drop in your weight when you step on the scale each morning—yes, each morning—it can change that fast! Every single day you'll be sure you're reducing, as you drop up to 6 pounds immediately; and then shed weight at the rate of 1½ to 2 pounds or more daily!

• **YOU STAY SLIM PERMANENTLY!**—You'll never have to worry about regaining lost weight—and you never really abandon the foods you enjoy. If you gain a few pounds: it's a simple matter to shed them quickly—often in as little as ONE DAY—with amazing Speed Reducing Foods!

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What are Speed Reducing Foods? I can only reveal that they are certain foods all available at your corner grocery or supermarket. This doctor said they have a MINUS value calorically—they take away rather than add fat! The first hint that some foods really DO take weight from the body was discovered by this doctor in observing certain overweight patients. Those who ate these foods enjoyed a spectacular weight loss!

Just how fast this happened became clear when he realized a 240 pound woman, stuffing herself on these foods, was losing at a breathtaking speed of nearly 2 lb. a day.

It seemed impossible that a person eating 2½ to 3 lb. of food, and more, per day was losing at a rate 3 times faster than starvation! He had his secretary get out the records. Average weight loss, all cases combined, was over a pound a day!

Existing Beliefs Shattered!

"I had to reclassify foods," said this doctor. Some foods were definitely MINUS foods and CAUSED AN ACTUAL WEIGHT LOSS! Effects were exactly the opposite—in every way—of what you normally expect from food. You don't gain weight from eating them, you lose weight!

The calories in speed reducing foods act like MINUS CALORIES! They are so difficult to burn, your body must burn its own fat to digest them! You lose calories! You lose more than you've eaten! This causes an actual weight loss!

You Can Lose 5-6 lbs. Immediately!

To lose weight rapidly, you have to consume large quantities of Speed Reducing Foods ("I can hardly eat all the food given," said one woman). Eating large quantities of food for rapid reduction is something new, but it is correct, said this doctor!

With Speed Reducing Foods, you can lose 5-6 lbs. im-

mediately, and then shed weight at the rate of 1½ to 2 pounds or more daily! Imagine losing OVER A POUND A DAY—EVERY DAY—day after day, while stuffing yourself with amazing Speed Reducing Foods!

THOUSANDS OF RADIO LISTENERS REPORTED SPECTACULAR RESULTS!

By chance, this doctor had an opportunity to deliver some diet talks over the radio. Thousands of listeners reported, suggesting that he actually broadcast a complete speed reducing diet, giving the menus day by day. The result was a big radio reducing party! Each day, hundreds of people who went on the diet phoned, wrote, and even telegraphed their progress! A total of 26,000 participated! When he tallied up the score, average weight loss, was OVER A POUND A DAY! The notion that it isn't safe to lose over a pound a day was BLASTED, said this doctor, and the Speed Reducing Diet PROVED itself, in case after case!

• Janet B. weighed 140 lbs., instead of her ideal weight of 120. She wanted to slim down for her class reunion. With these Speed Reducing Foods, she lost 20 pounds in a week!

• D.R. was grossly fat at 205 lbs., instead of his ideal weight of 135. He could never reduce and stay reduced—until he heard how Speed Reducing Foods guaranteed speedy weight loss, while eating frequently! He tried it and lost 5 pounds the first week, 11 pounds the second week—70 pounds in 2 months, permanently! Afterward he could continue eating most of his favorite fattening foods without gaining!

• Mrs. J. T. weighed 175 lbs., instead of her ideal weight of 125. All other methods had been so slow her will power snapped. With Speed Reducing Foods, she had plenty to eat—felt full all the time—and was able to satisfy her sweet tooth! She could see it happening, as she lost 1½ to 2 pounds a day! Result: 50 pounds lost in a month!

toms referred to. Many of those symptoms can be caused by more than one condition, and the conditions cannot be self-diagnosed by the lay person. Additionally, results of animal tests have no direct relationship to the question of treatment of humans and, where cancer may be involved, early diagnosis and treatment may be critical. In all cases, early diagnosis and treatment by a competent medical practitioner is advisable and, in some cases, may be essential.

IMPORTANT NOTICE

The statements contained in this book express the opinions of the author, who is not a medical doctor. These opinions may, in certain cases, be contrary to those of the medical professions, and are based on experiences which may not be representative of results that can be expected for others. The publisher suggests that you do not attempt to make a self-diagnosis based on the symp-

TALK TO YA LATER

(As recorded by The Tubes)

DAVID FOSTER
WILLIAM SPOONER
RICHARD ANDERSON
VINCENT WELNICK
ROGER STEEN
MICHAEL COTTEN
CHARLES PRINCE
JOHN WAYBILL
STEVE LUKATHER

I met her on a strip
It was another lost weekend
The band was too slick
And the people were twisted
So I asked her for a date
She reluctantly agreed
Then we went to my place
And she never did leave.

She won't even miss me when she's
gone

That's ok with me
I'll cry later on
Been six months
She hasn't shut up once
I've tried to explain
She's driving me insane.

She won't even miss me when she's
gone

That's ok with me
I'll cry later on
Talk to ya later

Don't wanna hear it again tonight
I'll talk to ya later
Just save it for another guy

Talk to ya later
Don't wanna hear it again tonight
I'll just see you around.

Get out, I'm telling you now
Do you catch my drift
What could be plainer than this
Nothin' more to be said
Write me a letter instead
I don't mean to be cruel
But I'm finished with you.

She won't even miss me when she's
gone

That's ok with me
I'll cry later on
I'll talk to ya later

Don't wanna hear it again tonight
I'll talk to ya later
Just save it for another guy

I'll talk to ya later
Don't wanna hear it again tonight
I'll just see you around.

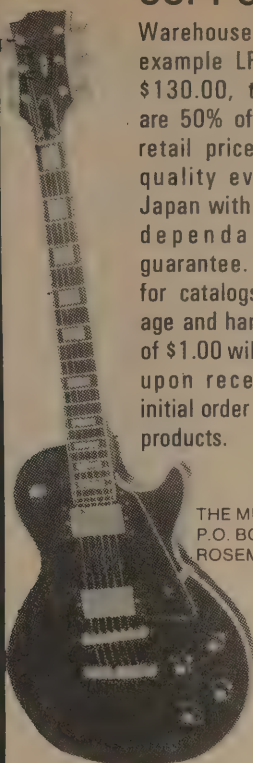
I'll talk to ya later
Don't wanna hear it again tonight
I'll talk to ya later

Just save it for another guy
I'll talk to ya later
Don't wanna hear it again tonight

I'll just see you around.

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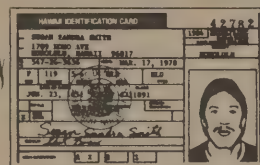
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Record Reviews

by Roy Trakin

Rickie Lee Jones **Pirates**

Male rock fans tend to compare any eccentric female pop singer who scat-sings in the high register with Joni Mitchell, but, in Rickie Lee Jones' case the analogy is inescapable. Indeed, on **Pirates**, it becomes clear that Rickie Lee is to Bruce Springsteen, for instance, what Joni Mitchell is/was to Bob Dylan — a hip west coast counterpart.



Pirates is pleasingly packed with the kind of "Crazy Joey and Spanish Johnny"-type narratives that marked Springsteen's most inspired pre-**Born To Run** period. Rickie Lee's undulating hipster's bebop finger-snappin' reading of her stream-of-consciousness lyrics is impressive for sure. And the sentiments are real personal, too. *We Belong Together* is an aching ode to a busted romance, a nod to the break-up of her relationship with singer Tom Waits this past year. *Living It Up* and *Skeletons* are detail-jammed narratives that start out as third-person observations and eventually draw both the listener and the storyteller/singer into their evocative web. Neat stuff that.

Yeah, yeah, I know Rickie

Lee Jones has gone from a lowlife beatnik poet to a certified rock superstar in less than two years. On **Pirates**, the lady who has parlayed trampdom into her trump card, proves she deserves every bit of that success.

Debbie Harry **KooKoo**

For all of you who see in Debbie Harry everything wrong with modern music, **KooKoo** is not about to change your mind. Minus her Blondie hair and group, Debs has teamed up with Chicsters Bernard Edwards and Nile Rodgers in search of mutual crossover for fun and, of course, profit.

Despite what this collaboration might lead you to believe, **KooKoo** isn't a very soulful platter. In fact, producers Bernie and Nile turn out to harbor mainstream pop expectations even more obvious than those of Debbie and boyfriend/guitarist Chris Stein. As James Chance might have put it, they're "almost white." Indeed,



Chic-composed confessions like the first single, *Backfired* and *Surrender* — both carefully tailored for Harry's new solo image — are lightweight to the point of embarrassment, and so is the too-spare production.

That said, the Harry/Stein songwriting team more than holds its end of the bargain with contributions like the fake-disco DEVO-rhythms of *Jump, Jump*, the shimmering psychedelic-funk of *Chrome*, the smartypants attitude of *Innercity Spillover* and the homage to Gomer Pyle in *Military Rap*. The forms may come from the street, but the treatment is purposefully sterile. A strange paradox develops when Debbie's maddeningly even delivery takes us to a neutral zone where black and white are no longer in conflict.

KooKoo succeeds more on a social level than on a musical one.

Allman Brothers Band **Brothers of the Road**

The Allman Brothers look like yet another career reclamation job for Arista's chief Clive Davis, who has pointed the likes of the Kinks, the Grateful Dead and Dionne Warwick, to name three, toward the comeback trail. The beleaguered Georgia peacheaters' latest, **Brothers of the Road** places the A.B.'s in a reasonably recognizable facsimile of their heyday. There're even a few vintage mellifluous Dickie Betts guitar solos, especially on the title track and *Maybe We Can Go Back Together*, a very sad reminiscence which grudgingly admits that you can't put your arms around a memory. The Allmans more than adhere to Clive's proven advice by relentlessly streamlining and broadening those qualities for which they are most known. Brother Gregg leans into two unabashed heartstring-tuggers in

Leavin' and the sweet *Melissa* strains of *Never Knew How Much (I Needed You)* with his blue-eyed soul delivery — only this time he's much closer to Michael McDonald than Otis Redding.



On **Brothers of the Road** the Allman Brothers celebrate their survival, and no group is more entitled to do so. Despite rising above all the inner turmoil, betrayal, hard luck and tragedy, the latest LP doesn't quite earn its self-congratulatory triumph in the grooves. There is a marked retreat into the familiar — and the past — that takes the place of the experimentation which marked early '70's Allman efforts such as *Idlewild South* and *Live At The Fillmore East*.

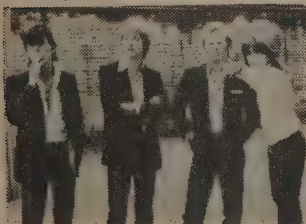
Certainly the Brothers Allman deserve their emotional catharsis; I'm just not sure about the musical one. I find it hard to believe the "brothers of the road" on the LP's cover have simply kissed, made up and packed away their troubles to resume playing together. That's one peach I can't quite swallow.

Pretenders **Pretenders II** Bob Dylan **Shot of Love**

What becomes a legend least? For the Pretenders and Bob Dylan, it's the

pathetic spectacle of two acts so removed from their original audience that they can't help but communicate condescension and ridicule. Having mastered the art of media manipulation, Chrissie Hynde and Bobby Z. fall prey to their own public image as they foist a perfunctory product on their public.

Still, it all depends on your expectations and mine were none too high for either of these efforts, so I must say I'm not too disappointed. **Pretenders II** is a sometimes bloated follow-up to last year's phenomenally successful debut, which, outside of the obvious single hits, was pretty overrated. This time around, Chrissie forces the same tough-gal image she once donned so naturally and the results are inadvertently revealing. When Chrissie squeals "I am the adultress" in the song of the same name, you wanna either laugh or cluck your tongue. Similarly, *Bad Boys Get Spanked* is an incredibly misguided reference to Hynde's chic s&m appeal.



But **Pretenders II** is not the disaster its detractors would have you believe. Chrissie croons an obscure Ray Davies ballad, *I Go To Sleep*, with refreshing tenderness and does the same for the lushly tropical *Birds of Paradise*. It is when the P's start to take their press clippings seriously that the second album falters. The band may be an unremarkable bunch of journeymen but that doesn't seem to matter when Chrissie leans into one of the two singles already released before the LP, *Talk of the Town*. Unfortunately that warm glow is just as often dissipated with a mean spiritedness which threatens the still-slender bond the Pretenders have established with their im-

pressive audience in the colonies.

For someone who came to fully appreciate Bob Dylan only in the '70s, I find his post-born again output particularly disappointing. **Save** was one of the most unsuccessful albums of his career and don't think Dylan didn't know it. **Shot of Love** does represent a slight comeback, but Dylan's insulation and current inconsequentiality are very sad.



Religion has become a drug-high for Bob — he has immersed himself in it with the same obsessiveness which has characterized every other important personality change in his career. All well and good. The problem with **Shot of Love** is that Dylan has, quite simply, made himself ignorant and naive — on purpose. And he writes lyrics that way, too. Worse yet, he scolds the rest of us for our own wisdom in savage diatribes like *Property of Jesus*, as vindictive and sarcastic as *Positively Fourth Street* was in its way. Except this time, the alternative Dylan is offering us — fundamental Christianity — is nowhere near as alluring as his first and still most precious gift to us: freedom. Like the **Pretenders II**, Bob Dylan's **Shot of Love** is tainted with a fatal dose of self-consciousness that makes listening to it an almost painfully intimate experience.

ELO Time

ELO represents the most broad-based commercial apogee of the progressive English art-rock school. This music has its roots in the studio experiment-

ation of the **Sgt. Pepper** era and many blame it entirely for the decline of the real stuff.

Certainly, in those barren mid-'70s, when the Roy Wood-Jeff Lynne-led Move metamorphosed into the Electric Light Orchestra with a wild and woolly synth-rave-up on *Roll Over Beethoven*, most of the best pop music came from England. And even today, with bands like Orchestral Manoeuvres, Gary Numan, XTC and Ultravox, the art impulse plays a strong role in British pop.

Truth is, ELO's latest LP, **Time**, proves that these wily veterans have kept their ears open. Its icy precision homogenizes the band's Anglo-roots, and there is still pride in the crafty result. ELO borrows from both sides of the Atlantic as well as Europe for its synthesis. *The Lights Go Down* takes back from the Cars what ELO originally gave, while tossing in a few hooks from the Stone Poneys' *Different Drum*, of all songs. Throat synthesizers a la Kraftwerk and the blipping computer rhythms of *Here Is The News* and *21st Century Man* explore the old world/new world classical/avant-garde dichotomy.

Like their first cousins, the Moody Blues, ELO sing the most banal verses with

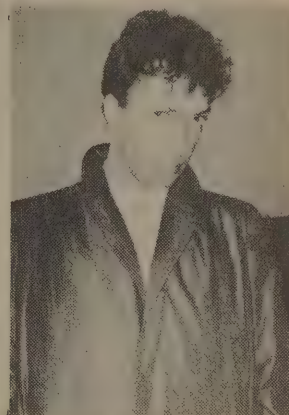


an air of such pretention that it comes out the other side, and achieves climax through corn. This is instant-coffee table rock with greeting card sentiments and some of the most melodic harmonies in pop. Well, you can't have everything ...

Tim Curry Simplicity

Most rock critics dismiss Tim Curry because he's not

one of their own — like David Bowie, who Curry tends to pattern himself after — and he comes from outside the pop field. For **Simplicity**, though, Curry has assembled an impressive list of sidemen — people like ex-Bowie cohort and lead guitarist Earl Slick, saxist David



Sanborn and drummer Noel Alphonso. The arrangements are tres modern in the mode of Grace Jones, and delivery is, if not tongue-in-cheek, at least teeth-in-gums.

But, give credit where credit is due. After all, Curry was much better as the infantile Mozart in **Amadeus** than Bowie was as the childlike **Elephant Man**. And, Tim Curry's creation of Dr. Frank 'n' Furter in **Rocky Horror Picture Show** is probably more vivid than anything Bowie has created since **Ziggy Stardust**.

Of course, the trouble is, Tim Curry is neither a musician nor a songwriter. In fact, he's barely a singer, as he croaks his way through covers like *She's Not There*, *Take Me, I'm Yours*, *Summer in the City*, *Dancing in the Streets* and *I Put A Spell On You*. When Curry's voice is buried in the imaginative, click-click arrangements, especially the razor-sharp reggae of *Working On My Tan*, the style does indeed manage to triumph over the lack of substance. But, when Tim is left to his own devices and attempts to croon a ballad or "be himself," the man is rendered utterly defenseless by his own unlikelihood. **Simplicity** is coolly annoying.

Celebrity Rate-a-Record

with TRIUMPH

Just prior to sitting in the *Hit Parader* dj's chair, Rik "The Rocket" Emmett and Mike Levine of Canada's hard-rocking Triumph were on tour in England, Puerto Rico and Hawaii, and so had little time to listen to good radio. We gave them a pile of all the latest 45s, most of which they'd never heard before, and had them pick a few for observation.

Urgent, Foreigner

Rik: A good voice going to waste with rhyming couplets disease. It bugs me when a rock band tries to be cute and cleverly commercial. It's bad when the best thing on a rock record by Foreigner is Jr. Walker's sax playing.

Mike: Well, there's another band we won't work with.

Rik: Did you think Foreigner would open for us, Mike?

Start Me Up, The Rolling Stones

Rik: Should we worry about them, Mike?

Mike: Scratch the needle. Eject. It's the Rolling Stones; what can you say about the Rolling Stones? If it's a hit, it's because it's the Rolling Stones. No socially redeeming value whatsoever.

Rik: The Rolling Stones on a cocaine simmer. It's got a beat you can dance to. I give it a 65. How about letting Ron Wood play lead guitar for a change?

Winning Man, Krokus

Rik: I would have preferred to hear Lou Gramm (Foreigner) sing this than what we just heard. Not bad, sort of Uriah Heepish, and so it's dated heavy-metal. People always call Triumph heavy-metal, but I think this is real heavy-metal as opposed to what we play.

Things, Joe Walsh

Mike: We thought the A side was a B side. We went to turn it over and found it was the A side.

Reach Out, Cheap Trick

Mike: Cheap Trick play the B-52s, alright!

Rik: He's got the rock s-s-stutter in there. Speech impediment rock.

Mike: That's nothing new, that's



Triumph's Mike Levine and Rik Emmett picking some winners: "There's another band we won't work with."

been done before.

Rik: Change that to speech impediment chorus. He doesn't do that in the verse.

Mike: Who's that?

Rik: It's Rick Nielsen.

Mike: I always thought he was better than that.

Rik: I think it's the best record we've heard so far.

Mike: Speak for yourself. I thought the Foreigner was better.

Get Ready, Wishbone Ash

Mike: I didn't know they were black.

Rik: They're not. This used to be one of my favorite bands when I was a kid.

Mike: Want to take it off?

Rik: Let's just see if it's a twin guitar solo like they used to do in the old days. A terrible disappointment, a debauchery of a great tune.

The School Is Out, Erin Dickins & the Relief Band

Mike: That's great. I love it. I love the chorus. The lyric is mainstream. It's a good novelty record.

Rik: It has a great cover. That's why I picked it out of the pile.

Mike: I need some relief now, though. Take it off.

Mr. Briefcase, Lee Ritenour

Mike: It's like Gino Vannelli, only with real music and real musicians.

Rik: Great record.

Mike: The lyric is totally unimportant to the song.

Rik: Nice. Very tasteful guitar solo. It bugs me a little bit that he didn't put down the name of the singer on the record.

Mike: We said the lyrics didn't matter. Maybe Lee thought so also. □

STEVIE NICKS

POETRY IN MOTION

A Riddle Wrapped Inside A Mystery Inside An Enigma

by Blair Jackson

"I'm always nervous about doing something new," Stevie Nicks tells me as we sit on the couch of her Marina del Rey, California condominium. Outside, the waves of the Pacific Ocean crash on a seemingly endless expanse of sand. Inside, Nicks is reflecting on her fears about putting out her first solo album, **Bella Donna**. "I was particularly nervous about making this album alone because I knew I wouldn't have four other people to blame if it didn't do well. In Fleetwood Mac, I fail with four other people if I fail. Here, if I fail, I fail alone. And it's always scary to be alone."

Nicks' fears were natural, of course. There are numerous successful 'group' musicians who have floundered as solo performers. In the case of **Bella Donna**, however, the judgement of the always fickle record-buying public came in quickly and very strongly; the LP was an instant smash, thanks, in part, to the pre-album release success of the single *Stop Draggin' My Heart Around*, a duet featuring Nicks and the song's author, Tom Petty.

Petty and his band, the Heartbreakers, contribute to several tracks on **Bella Donna**, and the album was produced by Jimmy Iovine, whose work on the last two Petty albums helped them achieve platinum success. In addition, Nicks assembled some of the best players in rock to back up her solo flight, including the ubiquitous Waddy Wachtel on guitar, drummer Russ Kunkel, former Little Feat keyboardist Billy Payne and E Street Band pianist "Professor" Roy Bittan.

"The whole thing was very spontaneous," Nicks says. "It was hard to arrange everyone's schedules so they could work with me, so I was real lucky to get the musicians I did. The Heartbreakers don't sit around waiting for phone



Stevie Nicks: "I don't want to be written up in fifty years as a miserable old woman who never got to do anything but tour and be famous for ten years and it was all over."

© Russell C. Turiak

calls to get them to do session work. Russ and Waddy have impossible schedules. So we worked around them. We'd get them for two or three days at a time and really move quickly. We couldn't waste a minute."

As Nicks is quick to point out, that is not the way Fleetwood Mac operates. That group's last studio record, the double-LP **Tusk** took an incredible 13 months in the studio to complete. "Fleetwood Mac records everything from a more technical standpoint than I like," she says. "I just can't stand around and do 50 takes on a vocal. I want to sing it once, maybe twice, and if the feeling isn't right, maybe go to something else. But Fleetwood Mac works on everything very meticulously. I care about the final sound you hear when it comes up on the radio."

"Don't misunderstand me," she adds, "I love the way Fleetwood Mac sounds. I wouldn't be in it if I didn't. But I just didn't want to devote quite so much time to **Bella Donna**, because I'm too lazy. On **Tusk** I was at the studio almost every day for 13 months but I probably only *worked* for two months. The other 11 I did nothing, and you start to lose your mind after a while if you're not active. See, they all play instruments and I don't. So I'm looking at them through a window in the studio; five hours go by and they don't even remember I'm there. It's frustrating."

There had been rumors floating about that Nicks wanted to make a solo album as much as three years ago, but the "right time" didn't arrive until after Fleetwood Mac completed its grueling, year-long tour in support of **Tusk** last fall.

"I can't give my life away anymore for Fleetwood Mac."

"I just decided when I came off that tour that I was not going to give up my life and die a lonely, overdone, overused rock star," Nicks says, her voice rising with emotion. "There's no glamour in that. I don't want to be written up in 50 years as a miserable old woman who never got to do anything but tour and be famous for ten years and then it was over. I'm far too intelligent to not know that there will be a time when I won't be 33 anymore, when I won't be that pretty anymore, and I'll be *tired*. I want to know that I can still have fun and function on my own and be part of the world. That's why I made this album alone. I

can't give my life away anymore for Fleetwood Mac. That was an important realization for me."

Nicks has always been an extremely candid individual, both in interviews and in her songs. If you examine the tunes she's written since joining Fleetwood Mac with her then-boyfriend Lindsey Buckingham in 1974, you can glean much about her life, the way she relates to friends and

lovers, and her unique world view. Stevie Nicks is an optimist to the core — though there is certainly heartbreak in several of her songs. Her universe is populated by spirits, living and departed, who dare to dream, who fly with the birds and who live inside each person's heart. She is the first one to agree that the word "spacey" applies to her, and unabashedly speaks about the influence of the



© Paul Natkin/Photo Reserve

"Five hours go by and they don't even remember I'm there. It's frustrating."

"I don't think there's anything funny at all about my love of ethereal things or magic or the spirit world."



Chris Walter

supernatural on her life, the power of pyramids and reincarnation. "It upsets me when people make fun of the things I believe in," Nicks says. "I don't think there's anything funny at all about my love of ethereal things or magic or the spirit world. I'm very serious about those things."

Bella Donna "chronicles my life for the past ten years," Nicks says. Included is a song written two years before she joined Fleetwood Mac (*After the Glitter Fades*, an uncannily premonitory tune about pop stardom), several from the mid- and late-seventies, and one — *Edge of Seventeen* — that was penned this year, following the deaths of John Lennon and one of Nicks' uncles. "Of course the songs are going to reflect things that happen to me," Nicks comments, "but I try to make my songs universal enough that other people can appreciate them, too. I talk about problems everyone in the world has. They're not unique to me."

"My songs don't change very much over time," she adds. "I still write the same way I did when I was 16. I'm no better now on guitar or piano than I was then. I do exactly what I always did — write about what's happening at the moment."

Nicks is an incredibly prolific songwriter. As Tom Petty told me shortly after he had worked with Nicks on **Hard Promises**, "We'd be working in the studio and there'd be a break when we didn't need her, and immediately she'd go over

to a piano and start working on songs. That girl likes to write!" Stevie is happiest "when I write a song every day or every couple of days," she says. "Last night I wrote a song in the middle of the night. I got up, came out here to the organ and just started playing. I filled up two sides of a cassette with ideas for a song. It's about how this house shakes every time the waves crash."

Since **Bella Donna** includes only nine of her songs and most Fleetwood Mac albums feature just two or three Nicks compositions, she has a tremendous backlog of unrecorded songs. "I have filing cabinets filled with stuff," she says with a laugh. "Not just songs,

have a lot of neat stories that are actually fables for grown-ups and children. I think it would be fun to make a record for children. You can teach kids an incredible amount through music. I'd also like to record an album of songs by my grandfather, A.J. Nicks, who was a country singer. There's so much I want to do, and it feels like I'm only just now figuring out how to organize my life so that I can do it all."

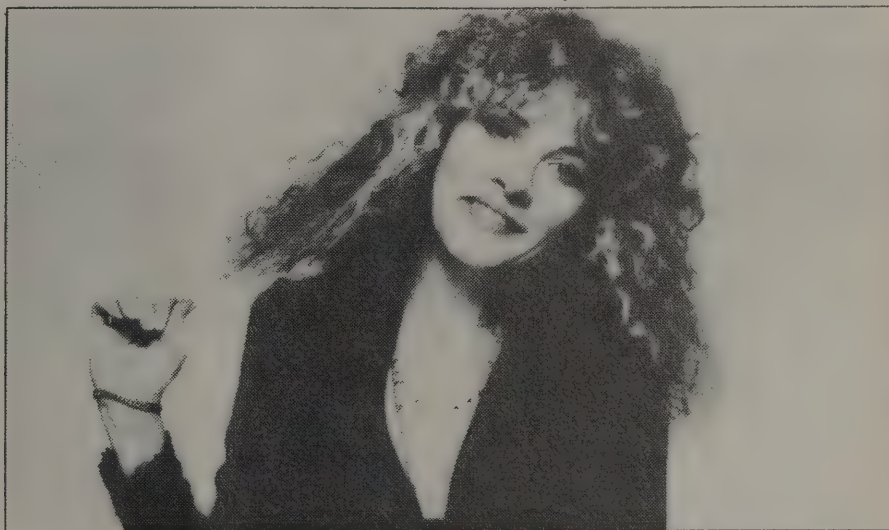
Which is not to imply that Nicks suddenly finds herself with lots of spare time. Shortly after she finished recording **Bella Donna** she flew to Paris to record Fleetwood Mac's anxiously awaited follow-up to **Tusk**. There is talk about

"Last night I wrote a song in the middle of the night. I got up, came out here to the organ and just started playing."

either. I've been writing in a journal for the past six or seven years, so I've got the entirety of Fleetwood Mac's history completely written. It could be such an incredible book. There are books within books, about all the albums, our tours, the relationships — Lindsey and Stevie trying to work together, John and Chris trying to work together. It's all there. You have no idea of all the

mounting a tour to support **Bella Donna** featuring some of the musicians and singers who appear on the album. And, of course, there will probably be a Fleetwood Mac tour sometime in 1982. "It won't be a year long this time," Nicks says firmly.

Nicks is obviously a more tranquil person than she was even a year ago, due in large part to the



Tom Petty on Stevie Nicks: "She'd go to a piano and start working on songs. That girl likes to write!"

stuff that's gone on in this group. It's been fascinating."

Nicks hopes that now that she has made at least a tentative move away from total dominance by Fleetwood Mac, that her life will "become more normal, less like a rock star locked in a hotel room all day." She plans to make other solo albums, and she has a number of other projects that interest her. "I'd love to write children's books. I

success of **Bella Donna**. It taught her that she could thrive on her own and that there will be life after Fleetwood Mac. "I feel stronger than I have in years," Nicks beams. "If I hadn't made this record and hadn't taken the time to sort all this craziness out, my next songs might sound awfully bummed out." But instead **Bella Donna** soars like the white-winged dove she sings about in *Edge of Seventeen*. □

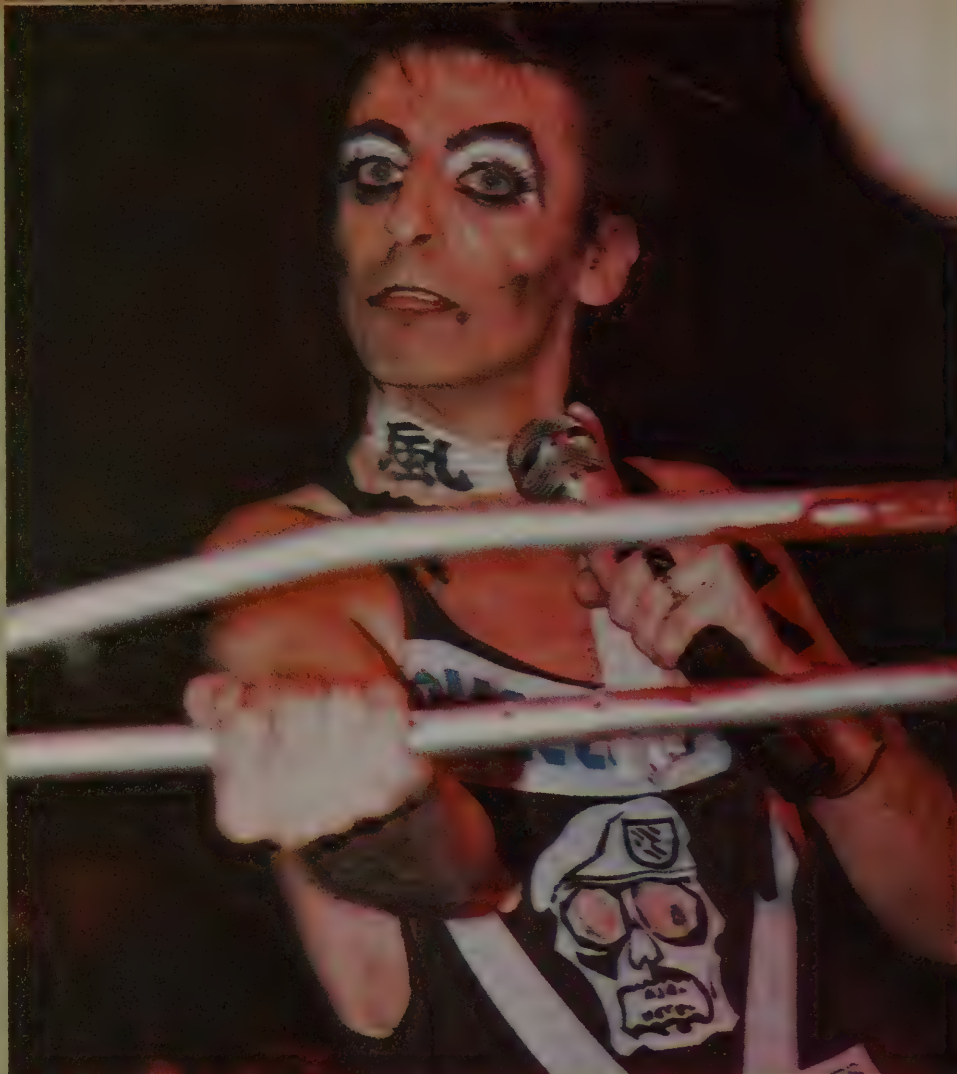
“I met a lot of people back then I don’t remember — when I was drinking,” apologizes Alice Cooper, as he is gently reminded that he’s known this reporter since 1973. We were both different people in those days. Alice was the top-drawing shock-rocker in America, selling out arenas from coast-to-coast as he and his band of “Billion Dollar Babies” traversed the country in their private Electra jet. I was one of the press agents in charge of publicizing all of this mania. It was my job to call up the TV newsrooms and cordially invite some correspondent to meet Alice at an airport press conference. Invariably, the news jockey would (falsely) accuse Alice of biting heads off chickens in one sentence, and hit me up for concert tickets for his kids with the next. Contradictions and schizophrenia were a daily diet for us all.

The Alice who sits in his New York hotel room now is a changed man. Oh, he’s as skinny and long-haired as ever, but his energy level is unstoppable. He switches from the role of proud father (his and Cheryl’s first child, daughter Calico, is three months old) to super-patriotic drill sergeant, in a blink. As the saying goes, he’s got his act together.

That applies to the onstage Alice as well. He wasn’t playing Madison Square Garden, but the plush, 1,000 seat Savoy club, where Alice Cooper proved that he’s weathered the waves of glitter, Kiss, punk, disco and AOR-rock without losing his own personal magic. The **Special Forces** LP show was an hour of barely controlled chaos, where General Alice put his guerilla troops through their paces, and threatened them with a sword if they misbehaved. He’s thrilled to hear that someone watching the show, who’s been so familiar with his act for years, could not anticipate what Alice would do from minute to minute.

“I got so tired of people saying, ‘Well, Alice can’t do it without the gimmicks.’ I’m not a daretaker, but if they say I can’t accomplish something, I immediately have to try. Defiance gives Alice a lot of his fuel.

“This is the third generation I’m playing to now, and if you’re going to stay in it, you might as well be ahead of it. There’s always some punk



Edbet Roberts

Alice Cooper: “I go out and take them by the throat. It’s like raping them. And I don’t let them go. They have no chance.”

ALICE COOPER

THE ALL-AMERICAN BOY

Is That Any Way To Treat A Legend?

by Toby Goldstein

band that thinks they’re faster. I watched that whole scene develop and thought, they’re good, but in all honesty, Alice is better.”

Alice Cooper the individual discusses Alice Cooper the stage personality with the same enthusiasm a child uses to talk about his imaginary playmate. While the offstage Alice enjoys his private life and his family, on

tour or in a studio, the man allows the character to flourish. An aide tells me, which Alice confirms, that when he performs, Alice spends his days in his hotel room, doing nothing but watching TV and waiting for dark.

“I’m serious when I say that I wake up if someone turns the TV off. We’re all manipulated by Madison Avenue. It’s great to be

manipulated as long as you know how to manipulate. I certainly manipulate the audience, but it’s not for any evil reason. In other words, if I tell a lie to the press, I always make sure it’s a creative lie. Couldn’t hurt anybody. Who cares about real life stories? I’m for newspapers. I was a journalism student in school and I totally understand why I like the

"I totally believe in all-American things. You take the person that designs the Holiday Inn interiors ... now that's a dangerous person, much more dangerous than I ever was."



©Russell Turbak

It may be hard to believe but Alice is a proud papa. His wife Cheryl recently gave birth to a baby girl.

Enquirer so much. Everything that's creative about me is based on sensationalism."

Alice refers to his show as "organized confusion," which is an accurate assessment of the well-integrated blend of shock-theatre and rock he's used to lovingly con us for years.

Detroit-born Cooper started out in the late 1960s as a

genuine bizarro, whose first two albums were weird enough to freak-out Frank Zappa, who released them on his label. But by his third album, **Love It To Death**, Alice had smartened up enough to lock into America's passion for a happy kind of craziness.

"We realized that the audience wanted a handle. With Bob Ezrin as our pro-

ducer, we built something they could hold on to. When they heard *Eligteen*, they said 'OK, now we can like Alice.' And we've developed up to now where it's not punk, not new wave, but it's real hard and devoid of cliches unless I'm making the cliché as a joke. In *No More Mr. Nice Guy*, that's totally the cliché used as a joke.

"We used to open pillows at the end of the show. We made the audience so tense that, when you think about it, opening the pillows was like covering them with sperm. Everybody went home happy because of that release. If I went out there with the attitude of 'gosh, I hope you like us tonight,' they'd kill me. I go out and take them by the throat. It's like raping them. And I don't let them go. They have no chance. When Alice's character takes over, he's the most arrogant thing in the world."

The **Special Forces** album makes its presumption clear from the start, by snarling, *Who Do You Think We Are?* Cooper's voice digs gravel throughout. Its roughness keeps perfect company with his careening band which is led by Mike Pinera's animalistic guitar. If there was ever any softening of Alice's mean old soul, on records like the autobiographical **From the Inside**, the weakness has been exorcized with a rousing kick in the butt.

"This band is all former studio guys who had no experience onstage except with me. And when somebody hires on with me, it's like they go through basic training. If you fall down, make sure you get up and fall down again so it looks rehearsed. That way there can never be any mistakes onstage.

"Mike Pinera's great, 'cause he's always smiling and he's up there playing a killer. So Alice hits him on the knee with a riding crop and screams 'Are you smiling?'" I can't break character onstage. Alice never says thank you, 'cause the audience would hate him. The show is built to not let you rest for a second. We could take this show into a convalescent home and they'd have to be standing at the end. **STAND UP FOR THE FLAG!**" I practically leap out of my seat as he momentarily becomes a steely-eyed Alice character. Cooper ends his show parading around with

an enormous Stars and Stripes, whisper-warning the audience, "God bless America ... and me!"

"I'm a true nationalist. Any time I go out of the country, it's inconvenient. The U.S. is very comfortable. Obviously, we couldn't do this show anywhere else. I hate politics worse than anything, but if there are things that personify what I love to do, it's staying up all night watching TV, ordering pizza at 4 a.m. and being able to perform this show. To me that's being all-American, and I totally believe in all-American things. You take the person that designs the Holiday Inn interiors ... now that's a dangerous person, much more dangerous than I ever was."

As Cooper continues the lengthiest tour he's undertaken in years, he's not at all bothered by the fact that instead of filling arenas, he's playing in concert halls and even clubs. Alice has outlasted almost all of his contemporaries, and as long as he can still sell 40,000 tickets in his home town, he's satisfied.

"I love the challenge of going back out and competing again. **Flush the Fashion** was a fun tour but it didn't have the spirit this one does. I'm 33 now and I have more energy than during **Welcome to My Nightmare** or **Billion Dollar Babies**, because I'm really enjoying the spontaneity.

"I recently realized that when I'd retire would be when I couldn't get them standing up in a frenzy. I'll more or less back-out easy so I won't be forcing myself on people ... 'oh yeah, let's go see Al so he doesn't feel bad. He's old, the snake's got gray hair...' But I feel that Alice is timeless —with his hair pulled up he looks like somebody's aunt, he can be very slick, a swashbuckler one second and clumsy the next.

"I did a TV news interview in San Francisco and they asked me, what really makes a legend? And I said, 'It's when you're a question on **Gambit**. When you're general knowledge to a 55-year-old housewife.'" Alice Cooper considers the possibilities awaiting him in game show heaven and announces his intention to call his next live album **Is That Any Way to Treat a Legend?** He's serious for at least thirty seconds. □

SO YOU WANT TO BE A ROCK STAR?

Songwriters: For Love And Money

by Janel Bladow

I can't seem to face up to the facts
I'm tense and nervous and I can't relax
I can't sleep 'cause my bed's on fire
Don't touch me I'm a real live wire.*

* Lyrics by David Byrne, Copyright ©1977 by Index Music, Inc./Bleu Disque Music, Inc. (ASCAP)

Every time a record's liner notes include the lyrics to the songs, you see that funny circled "c" and some more mumbo-jumbo. That's the name of the songwriter — in this case David Byrne of Talking Heads — his publishing company and the association — American Society of Composers, Authors & Publishers — that he belongs to in order to collect royalties.

David, like Billy Thorpe and most other rock stars today, happens to write his own material. But there are thousands of groups and individual artists out there who don't. There are also those who record their own songs but also do covers, which is their interpretation of someone else's material. A perfect example is Kim Carnes, who writes for herself as well as others, but had a hit record with Jackie DeShannon's *Bette Davis Eyes*.

Let's say that you too have been writing what you consider dynamite tunes and now want to sell them. How does a fledgling songwriter get his — or her — material to a star? Unfortunately, gone are the ideal days of the Brill Building when publishers were housed in one place and songwriters such as Carole King and Gerry Goffin worked under the same roof.

Today, it's more of an individual matter. There are over 6,000 music publishers throughout the country. The majority and largest, however, are still concentrated in the three music capitals, New York, Nashville and Los Angeles. You can reach them with a few simple steps and lots of determination.

When Billy Thorpe, for example, arrived in Los Angeles, he had 18 albums under his belt in his homeland, Australia, but no contract here. "I wrote songs five,



Singer/songwriter Billy Thorpe: "I wrote songs five, six days a week; six, seven hours a day to develop my style."

six days a week; six, seven hours a day to develop my style. I would play for anyone who would listen," he says. His hard work paid off when Billy Michel of Arista Publishing offered him a contract. His songs were soon sung by disco, country and pop artists, most notably the Osmonds. Eventually, his songwriting successes evolved into his own performing contract with CBS Records.

Follow these simple steps and, should your song be hit material, you may land a writing contract:

1. Get a list of publishers. According to a spokesman at Chappell Music, one of the largest

publishers, your first assignment is to find the publisher who is right for your kind of music. Write to ASCAP, 1 Lincoln Plaza, New York, N.Y. 10023; and BMI, Broadcast Music, Inc., 360 W. 57th St., New York, N.Y. 10019, for a list of publishers. ASCAP also has a helpful free book, **How To Get Your Songs Published**, so be sure you ask for it. And, check the music trade papers — **Billboard** publishes an annual guide in September which lists the most energetic publishing houses.

2. While collecting publishers' addresses, make a clean, audible tape of three, possibly four, of your best songs of the same style. Don't confuse the listener by offering country and rock tunes on the same tape. You, or a friend with a decent singing voice, can be simply accompanied by a piano or guitar.

3. For each song on your tape, make an individual sheet of typed-up lyrics. If you write music, you may also provide a "lead sheet" but it isn't necessary.

4. Along with your tape and lyrics, send a sturdy, self-addressed, stamped mailer for its return.

5. Always, even if it requires a long distance phone call, address your materials to a specific person at the publishing house. A package directed to someone is more likely to be listened to than one that gets stalled at the reception desk.

6. Better yet, before you send it, try to make an appointment with someone at the publishing house who will listen to your tape. At least by contacting him you've made yourself known.

7. Should a publisher reject your first samples, follow up with another batch a short time later. And be sure to send that first package off to a second publisher right away. □

I an Hunter doesn't come from a typical rock star background, as he explains in this interview. His success was practically accidental.

Ian put away the show biz dreams he harbored and resigned himself to his role in life; that is, to join the lower English working class, marry, have children and work in a factory.

It was Ian's good fortune that Guy Stevens was forming a group called Mott the Hoople. Stevens convinced the 28-year-old that he could put his talents to good use.

Hunter still carried his suppressed desire for stardom, and this, plus his experience in a depressing factory job, helped Ian become the seasoned singer/songwriter he is today.

His latest LP, *Short Back n' Sides*, is a testament to Ian's special abilities.

HP: A lot of people consider you one of the forerunners of the punk movement.

IH: No, I'm not at all. I had nothing to do with it. Maybe a forerunner of the movement that's happening in England now, but not of any punk movement. They were doing something else. What I was saying is what's happening now. They got fed up to the point where they're taking to the streets. Funny that it should happen in Liverpool again. They seem to get everything first.

HP: I'm not talking about punk as a label, nobody likes labels.

IH: Well, I'm not responsible for people who jump up and down, trashing themselves, wearing swastikas and all that. I've got too much brains.

HP: You're a transplanted Englishman now. Is that partly because you can't have the lifestyle you want in England?

IH: Yeah, partly. People are weird there. Groups in England stay on their own turf. They really don't get along that well together. Every group tends to think they're better than the rest. Here it's not as bad as that.

There's a bit more music and a bit less attitude. When I started out, England was the place to be, and it still is if you want a shot in the arm. From a creative point of view, it's still far better than anywhere else. But, it's very hard to live there, because a kind of mass stupidity goes on. And, if you're born there and they don't do anything about it, it makes you angry. And being angry over a long period of time can create all kinds of complications you can live without. Here, I don't have that problem — I mean, I'm not an American, so I don't have to worry about what you do

with your government or whatever. I don't feel like I'm that personally involved.

HP: When you were growing up did you want to be a singer?

IH: I was mad about show biz. I would've been equally happy in Rep or movies or in TV. I was basically a show-off. In fact, I love movies, I still would love to do that now. I was talking to a couple of guys the other day who just made movies and I felt like a ten-year-old kid.

HP: How did you used to show off?

IH: I used to put a load of

crates in a circle and force whoever was around to sit and watch while we did this circus which would be awful, where you just stand on somebody's back. Anything to show off. Anything.

HP: How did you wind up in a factory and not in show business?

IH: I was very bad at showing off. I started singing. I was singing like a foghorn and people would leave, actually walk away. And it took me about five or ten years to get over that, you know. I knew nothing about tuning. People told me I was so diabolical. I just forgot it and put it away.

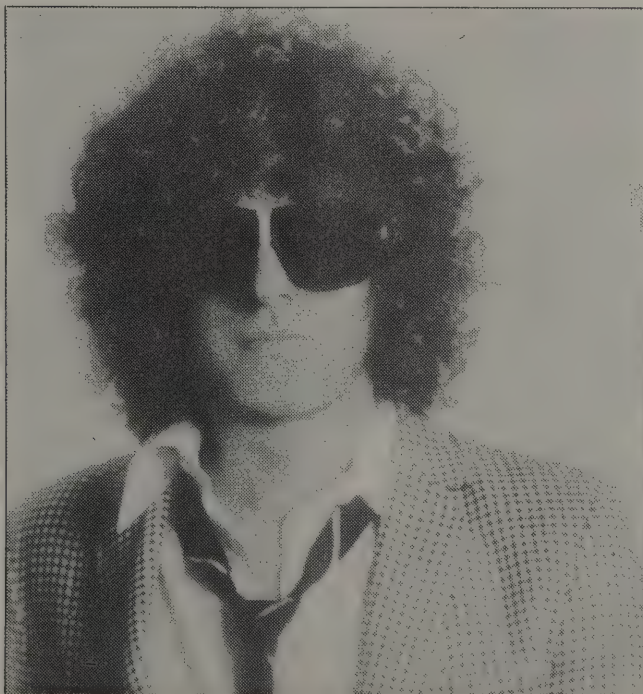
I just carried on working, got married, had a couple of kids — typical bricklayer existence. And that would have all gone on forever had it not been for this fellow Guy Stevens who had formed Mott the Hoople. You see, we're working class people. Guy said 'do it, it's your role in life' — so I did it and it was O.K. up to a point. You don't really think about yourself at all, whereas people in our business think totally about themselves and very little else. When you're working, you think about soccer. Your mates. Women, money, etc. So when I met Guy, he started talking to me like I was important. And all that dormant stuff from when I thought I was brilliant — all those years earlier when I was a kid came back and I thought maybe I wasn't wrong after all. Maybe you can be big-headed and flashy and have an ego. I liked getting women 'cause I wasn't very good looking and I had short hair. I got a very big head and it looks bad with short hair (laughs). All of a sudden I was in a band, Mott the Hoople, and I was getting women. I didn't care why I was getting women. Then money started coming in. It was great. Then unfortunately music started coming in (laughs), and that was the end of me. I started getting rather intellectual about it and made a few mistakes, and really, that's me up to date. My life's been like a roller coaster, up and down. □

IAN HUNTER

A MOVABLE FEAST

*From Factory To Stage:
Transplanted Englishman
Couldn't Keep Running In Place*

by Liz Derringer



Ian Hunter: "I liked getting women 'cause I wasn't very good looking."

HIT PARADER

THE KINKS
RAY DAVIES





Pick Hit ICEHOUSE

From Orchestras To Rock — The Changing Of The Avant-Garde.

by Charley Crespo



Icehouse, from left: Keith Welsh, John Lloyd, Iva Davies, Anthony Smith. "This rock thing is still like a hobby."

I'm completely unprofessional in terms of rock music," says Iva Davies, 26-year-old leader of Australia's Icehouse. "I'm professional in terms of playing an instrument in orchestras, but this rock thing is still like a hobby or something I do for the amusement of it, rather than a job. I could never approach it that way. I'm still a novice songwriter."

Davies is startled by the many facets of his new career as a pop star. The former orchestra musician is wide-eyed and impressionable. The new occupation brings with it a new lifestyle with challenges and adventures to match. According to Davies, touring the states keeps Icehouse in a state of amazement.

"I didn't expect the states

to be so large," he says. "It's so large that you have cities that kind of grow up on their own. People who grow up with the city tend to be quite distinctive from city to city as opposed to 'people from the United States of America.' Certain towns strike me as being heavy; you really have to watch out a little for yourself. Other towns, it's pretty open.

Apparently, Icehouse left some kind of impression on the United States, where it rode the sales charts for several weeks. Back home in Sydney, where the group is known as Flowers (legal difficulties prevented the group from using that name here, so they renamed themselves after the title track of their first LP), the debut album reached the top ten.

That album is new here, but was released some time ago in their country. It boasts the first ten songs the group has written.

"I had a really big difference with an important conductor," he says of the transition from being an anonymous oboe player to lead singer in a rock band. "All the orchestras are government orchestras, basically. He was a big wheel, and that turned my career around. I got a job cleaning and arranging and copyrighting for people — basically a bum for agents. That's when I got frustrated as a musician. I wanted to get an electric guitar and do it!"

Davies sought out Keith Welsh, who was playing bass with a local combo and was the only person Davies knew who was playing rock music. The

two ultimately started a band with drummer John Lloyd. The four-year-old group is now completed by keyboardist Anthony Smith; the original keyboard player left to pursue a career in classical music.

"We started as a weekend party-band doing covers of hit songs and that was when I got my first electric guitar, so I was just learning how to play," Davies recalls. "It took me a while to get used to playing guitar and to save up to get an amplifier. I never had my own amplifier in the old days."

So what is Icehouse?

"Names of bands are incidental, as long as they're identifiable and memorable," Davies says. "Icehouse was the name of a song I wrote that I particularly liked." □

Tygers of Pan Tang

British heavy metal rockers Tygers of Pan Tang first came together at the end of 1978 when guitarist Robb Weir (no relation to Bob Weir of Grateful Dead fame), bassist Rocky and drummer Brian 'Big' Dick got together with a vocalist in their hometown of Whitley Bay, near Newcastle. Within a year, they won a regional final in a band competition, and moved from local cult status to regional recognition. The Tygers were eliminated at the semi-final stage, but the band's performance brought them to the attention of an independent Newcastle record label, Neat Records, who offered them the chance to record an EP. The three song single, *Don't Touch Me There*, sold 7000 copies and led to a contract with MCA Records. Whew!

Shooting Stars

by Charley Crespo



money. We never thought we could. We had everything stacked against us. There we were, two guys with a tape recorder and a stupid name playing songs that apparently no one seemed interested in. There was no way we could try and pretend to be rock and roll stars, and now we find ourselves in that position in England."

Robbie Patton

"It made me happy to hear other people sing my songs," Robbie Patton said. "It was my bread and butter, but all I wanted was to hear someone say they liked my voice. I wanted to sing my own songs."

While admirers like Elton John had told Patton he was a fine songwriter, Patton's desire to introduce the performer within him wasn't fulfilled until 1979, when his friend, Stevie Nicks, asked him to join Fleetwood Mac's tour as a guest.

"This is the record I like," she says of the final product, a result of two years of on and off labor. "I hope I continue to like it because I'm stuck with it for the rest of my life. It gets across my sense of humor, which is most important to me. It's just me!"

Orchestral Manoeuvres in the Dark

You think Orchestral Manoeuvres in the Dark is a strange name for a group? How about VCL XI, Hitlerz Underpantz or the ID? Those were names 21-year-old Englishmen Paul Humphreys and Andy McCluskey went by before settling on OMD.

OMD's first break was getting the opening slot on Gary Numan's 1979 U.K. tour. Soon enough, the duo had made a name for themselves in Europe with *Enola Gay* and *Electricity*, songs U.S. rock dance clubs later adopted. Last year, the electronic team headlined the Edinburgh Odeon, and the concert outgrossed all other shows that year except for Paul McCartney & Wings.

"We started because Paul and I had been writing songs out of our own personal interest," McCluskey said. "We never intended to make



Patton then met the Mac's keyboardist, Christine McVie, who'd admired his music for several months before their meeting. A friendship flourished and McVie and Patton began writing songs together almost immediately. They went on to coproduce Patton's **Distant Shores**, a debut album which features the guitar work of the Mac's Lindsey Buckingham and former Macs Bob Welch and Bob Weston. With that, the soft-rocking British songwriter (he now lives in Los Angeles) finally sings his own songs, and the public has responded: *Don't Give It Up*, his first single, hit the charts. □



The Tygers now have a new singer, Cardiff-born Jon Deverill, and have added John James Sykes on guitar for their first American release, **Spellbound**. The Tygers make no compromises for America. The long-haired hard-rockers deliver hard-core heavy-metal.

Karla DeVito

"About three months after I moved to New York, I felt I could own it," says Karla DeVito, a native of Mokena, Illinois. "Conquering New York was amazing. That's what I love about this town; you can be a bum on the street or Jackie Onassis, and you can own it. My mother still can't believe I can leave my house at 4:30 in the morning to get a slice of pizza."

DeVito moved to the Big Apple after touring with two theater companies and one rock star. The ambitious singer is still a young woman, and already her resume includes performing and studying with John Belushi and Bill Murray in Chicago, singing as Meat Loaf's female counterpart on the Big One's mammoth international concert tour, starring as the female lead in Broadway's hit musical **The Pirates of Penzance** after understudying Linda Ronstadt and releasing her own solo album, **Is This A Cool World Or What?** and she's only just begun.

JOHN ENTWISTLE

ONE OF A KIND

Who Bassist Releases Solo LP: *Too Late The Hero*.

by Toby Goldstein

John Entwistle is talking about sharks — great numbers of them, teeth bared, hanging over the cavernous bar of his country house. It's 1 p. m. and he's barely awake after a long night of clubgoing in New York, but Entwistle can still bring forth the evil, low-pitched laugh that's in keeping with his longtime affinity for black humor. "I was going to have a cave built at the end of the pool with a motorized shark in it," he muses, softly humming the **Jaws** theme.

Actually, John's first solo LP in six years, **Too Late the Hero**, has dropped Entwistle's tendency to attack, and with it much of his frivolity, in favor of joy, tenderness, wistfulness and regret — none of which anyone would associate with the man who wrote *Boris the Spider*, *You and My Size*. In fact, with the rest of the Who nowhere in evidence, **Too Late the Hero** sounds like ... a Joe Walsh LP.

"You can tell it's Joe on most of the tracks," John admits, noticing my startled reaction to a Who-member solo album that conveys a specifically American sound. "I wanted it that way. I didn't want it to sound English, for a change.

"Joe is a very distinctive guitarist. I've always liked his music, ever since the James Gang days. On a couple of Who gigs they supported us, because the promoter of those shows was their manager. We listened to them and thought they were great, and invited them to England to tour with us. We'd drive to the studio in London in my Rolls, and I had to change all the tapes in the car, 'cause they were all theirs!

"Then when I came over here in 1975 with the Ox band, on a couple of gigs I supported Joe. For some dates when I headlined, Joe



John Entwistle: "No one wants to hear misery all the time."

Vitale's *Madmen* opened for me. Out of those years a friendship developed, and Joe Vitale became my obvious choice for the drummer."

If the conflicting demands of Entwistle, Walsh and Vitale's other commitments hadn't taken so much time to resolve, **Too Late the Hero** might have appeared long before now. Stemming from his desire to work with the two Americans, Entwistle immediately began writing songs that had specific parts for the guitarist and drummer.

After releasing four solo albums within five years — the first two packed with Entwistle's morbid humor, the second pair veering off on a rock and roll revival tangent, Entwistle wanted to put out an album under his own name that would give him true satisfaction. Although the ballads, like *Lovebird*, epic tales, like the title track, and boogie tunes, such as *Dancin' Master* and *Talk Dirty*, may or may not sit comfortably with Who fans, this album is a source of pride for the tall, grey-haired bassist.

"It's very rare for me to write 'up' songs," he says, commenting on the record's largely positive mood. "I made a conscious effort to write uptempo songs. One cut from the **Who Are You** album — called *Had Enough* — is a very happy backing track with miserable words. I thought, I've got half of it — a happy chord progression —



On using Joe Walsh to record *Too Late the Hero* Entwistle said: "I didn't want it to sound English, for a change."

"We actually bought the whole building, which was a church hall. And we had to sign a form saying that we would not carry on any religious services of any kind. I think they had a funny idea we were going to conduct a black mass!"

Just two numbers on **Too Late the Hero** disturb the optimistic feeling Entwistle is after, but it's my impression that the title song and *Fallen Angel* are important pieces. The Who suffered a personal and public trauma when Keith Moon died. The band is also aware that the younger generation of musicians are filled with

that they came from Liverpool or Manchester, while we were a southern group.

"But you still get angry. I went through a stage where I was writing protest songs against the income tax people! I was angry that all incentive to invest money and work hard and build up business was being destroyed by the government. If we wanted to do a concert in England we had to form a charity, 'cause otherwise if we played we'd end up with a huge tax bill. We did it that way so that we could choose what organizations the money went to. When you get to the stage that you can't work in your own country

a five-piece band. None of the Who stuff ever sounded like a trio of instruments, but once we got onstage we'd sort of translate it, and I'd play some of the keyboard parts on the bass. You start to learn which parts are most important to the song. The most difficult part is me learning how to sing and play at the same time. You don't have to do that on a record.

"For me to go out on my own with a band, I'd need about six months — at least six weeks of rehearsal and three months to plan the tour. If the Who were going to have six months off, I might do a tour, but we haven't made any plans yet for what the Who are going to be doing."

Rumors have periodically surfaced about the Who's future as a band — ironic, since they've been together for 18 years and denied break-up stories almost the whole time. Entwistle thought the band's last U. S. tour was very satisfactory. He expressed pleasure at the way he and drummer Kenney Jones have been able to create a praiseworthy rhythm section — one that's calmer than his partnership with Moon.

"It really does work. It gives me a lot of freedom to extend myself a lot more. Whereas with Keith I was always worried that it was all going to fall apart, 'cause he didn't know what he was going to play next and I didn't either. That gives you a paranoid feeling that something's going to really go wrong. It did, sometimes. I had to stop playing and go look at his bass drum to get the beat back again. If you think Kenney and I work like a coordinated left and right hand, with Keith, it always felt like we had the left hand on the right foot! Oh, it was exciting playing with Keith; he was a one of a kind drummer," says Entwistle with great affection.

It does get harder to keep an audience guessing as a band like the Who grows older and continually reinforces their trademarks. But John with his love of joking (as he describes pumping up the volume so high onstage that his roadie falls on his rear) and his determination to break his own thematic barriers, is bound to convince any cynics among the Who's vast audience that "established" is merely a state of mind. □

"We were a conceited group right from the beginning. We just thought we were better than everybody. I don't think that feeling dies out."

now I've got to write normal words to go with the song. No one wants to hear misery all the time."

In order to sustain **Too Late the Hero's** "laid back" attitude (his term) Entwistle started recording at Los Angeles' Crystal studio, then flew to London with Walsh and Vitale to complete it at the Who's own facility, Ramport. Ramport is a remarkably relaxed, but efficient place, set unidentified in a South London back street and loaded with pinball machines and video players. Entwistle doesn't hide his fondness for the place.

righteous anger impossible for the Who to compete with. Watching so many of their contemporaries fade away or end abruptly, naturally makes the Who see themselves as lucky survivors.

"We were a very conceited group right from the beginning," Entwistle declares. "We just thought we were better than everybody. I don't think that feeling dies out."

"We used to have to support a lot of those one-record Liverpool bands who shot to stardom right after the Beatles. We knew damn well that we were better than they were, but they had a hit record and made it on the fact

it's really sad."

When Entwistle came to America a few months back to promote the last Who album, *Face Dances*, he was widely quoted that he wished he could play more live dates. Entwistle's Ox tour marked the only time any member of the Who had performed on his own in America. John doesn't rule out the possibility of either incorporating several solo songs into a Who show, or undertaking another solo tour eventually. In either case, there would be obstacles to overcome.

"Performing this album as it is on the record, you'd need

LITTLE RIVER BAND

NOSES TO THE GRINDSTONE

Hard Working Band Proves The Whole Is Greater Than The Sum Of Its Parts

by Dorothy Sherman

Here are the clues: They are famous for their Top-10 hits *Reminiscing*, *Lady*, *Lonesome Loser* and *Cool Change*. Two of their six albums released in the United States, *Sleeper Catcher* and *First Under The Wire*, went platinum. They are an international concert attraction, sometimes selling out huge arenas within hours. They're from Australia, the land of kangaroos, Olivia Newton-John, AC/DC and the Bee Gees. Who are they? Don't be ashamed to admit you don't know The Little River Band because most people don't.

"Little River Band are pretty much a faceless group up to this stage," admits band member Beeb Birtles. Not that Birtles, 32, minds. "I really shy away from the 'being recognized' thing. It's meaningless," he says. "Just the fact that I've been given the talent to write songs and play guitar doesn't mean anything to me. I consider that to be my job."

No doubt, it's this kind of calm rationale that has catapulted Little River Band into the national spotlight. Since their inception in 1975, they've believed in hard work and diplomacy. They vote on every song that goes onto each album and all the band members either collaborate on or contribute songs to the group's repertoire.

"We're just trying to utilize whatever talent each member in the band has," Birtles explains. "There's no leader," guitarist Graham Goble adds. Goble, 34, has written most of the hits for LRB, most notably

Lady and *Reminiscing*.

Little River Band, currently on a major American tour, are proudly boosting *Time Exposure*, their first studio album in three years. The LP is produced by George Martin (the Beatles) at AIR Studios on the Island of Montserrat in the West Indies.

"We feel it's our best album to date," says Goble of *Time Exposure*. "We've got a couple of big hit records on this album and we're real confident." They recently released the single *The Night Owls*, a catchy tune that pokes fun at the stereotypical jet-setter's

Nelson, who used to play bass for Jim Messina. "The more strength we have, the better it is for us."

"We're happier than we've ever been with the lineup," he says of LRB's current members: guitarists Goble and Birtles; vocalist Shorrock; bassist Nelson; drummer Derek Pellicci; and newest member, lead guitarist Steve Housden.

Birtles readily agrees. "We really got our feet on the ground now. We know what we want to do and we're chasing it — chasing our goal."

He's not kidding. When

Goble and Birtles describe Little River Band as a stable, secure group of professional musicians who cherish their families and homes. "We're not rock people," Goble explains. "It's a life-style to some people. It's a business to us. The family is of major importance to us."

According to Goble, Little River Band's soft blend of AM-oriented rock is indeed a business but they also have a message to deliver. "I think that rock and roll is one of the most powerful communicators on the face of the earth. The only way



Little River Band, from left: Beeb Birtles, Wayne Nelson, Derek Pellicci, Glenn Shorrock, Graham Goble, Steve Housden.

nightlife. Though he sang all hit singles for LRB to date and will continue to front the band, lead vocalist Glenn Shorrock, 36, temporarily turned the microphone over to bassist Wayne Nelson on *The Night Owls*.

"The song suited Wayne's style," Goble explains of

LRB complete their tour, they are planning to hop right back in the studio — this time in Australia — to record another album. They intend, however, to produce this one themselves unless, as Goble says, "we have a stumbling block, we'll call in a producer."

to effect change is to change people's inner thoughts. If you can comment on a problem and then offer some solution or hope for the future, that's the job of a songwriter. I feel that it is one of my major roles on earth — to write songs that offer some sort of positive angle." □

Rock'n' Roll Hit Parade

Exclusive Feature: Top Ten Countdown of the Hitmakers

compiled by
Bob Grossweiner

Each month *Hit Parader* features the all-time favorite recordings from the turntables of today's most popular artists. This month we present the bass players: Ian Hill, Steve Harris and Sooty Jones.

Steve Harris, bassist/vocalist, Iron Maiden

1. **Foxtrot**, Genesis
2. **A Wizard, a True Star**, Todd Rundgren
3. **Recycled**, Nectar
4. **Strangers in the Night**, UFO
5. **Sad Wings of Destiny**, Judas Priest
6. **Van Halen II**, Van Halen
7. **Lovedrive**, Scorpions
8. **Beckett**, Beckett (import)
9. **Contraband**, Golden Earring (import)
10. **Thick as a Brick**, Jethro Tull

Anthony (Sooty) Jones, bassist/vocalist, Humble Pie (recently disbanded)

1. **The Who Sing My Generation**, the Who
2. **12 x 5**, the Rolling Stones
3. **James Brown "Live" at the Garden**, James Brown
4. **Meet the Beatles**, the Beatles
5. **Man and the Blues**, Buddy Guy
6. **Freddie King Sings**, Freddie King
7. **The Beach Boys in Concert**, the Beach Boys
8. **The Hollies Greatest Hits (Volume 1)**, the Hollies
9. **B.B. King Live at the Regal**, B.B. King
10. **On to Victory**, Humble Pie

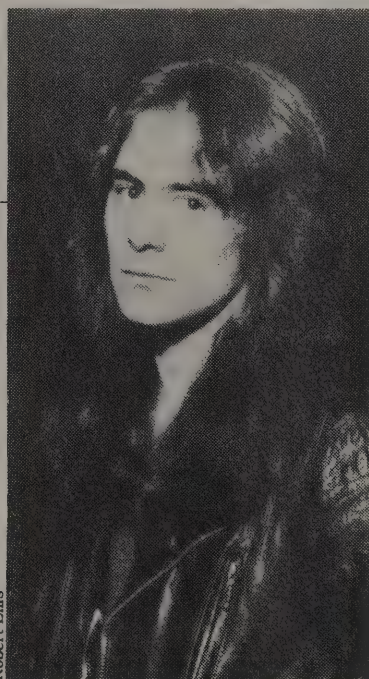
Steve Joester/RUSH



Ian Hill, bassist, Judas Priest

1. **Wish You Were Here**, Pink Floyd
2. **Wheels of Fire**, Cream
3. **Sgt. Pepper's Lonely Hearts Club Band**, the Beatles
4. **Quartermass**, Quartermass
5. **Heavy Weather**, Weather Report
6. **Songs For a Tailor**, Jack Bruce
7. **Mother's Finest**, Mother's Finest
8. **Queen II**, Queen
9. **Van Halen II**, Van Halen
10. **One on One**, Bob James & Earl Klugh

Robert Ellis



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HIT PARADER'S

Sports Challenge

This month:

BENNY MARDONES — ROCK AND ROLL HUSTLER

The *Hit Parader* staff issues this challenge: We dare the rock stars to take us on in sports competition. Various events include pinball, ping pong and pool. Other sports will be considered, including mud wrestling (with the proper party, of course). Results will be announced in these pages.

Benny Mardones raised everyone's heads when he stalked through the billiards room of the Broadway Arcade shouting his arrival from afar and stating that he'd take us up on any challenge and for any stakes, women, drugs or money included.

"Any competition," the singer boasted. "One hand tied behind my back."

Mardones came on like a serious player, even though he said he hadn't played in two years (a band member later accidentally revealed that they play every night). Mardones rolled various cue sticks,

rolled balls on the table to determine any tilts, asked for powder for his palms and in obvious disgust, he called the bridge, used for long shots, a "sissy stick."

"I'm glad you said straight pool, because I knew if you said eight ball, I had you beat," he joked as the game started. A few turns later, the score was tied, but Mardones assured, "I predict cake." The score remained fairly even throughout the game, both sides scratching and losing points along the way.

"Hasty shooting," he said after one scratch, condemning himself. "A good player never shoots hard, never shoots fast." There's a momentary pause; the tension is mounting. "I'd like to say good shot, but well, it was a duck."

Twenty minutes into the game, Mardones asked his manager for the score. It was still neck and neck. Mardones didn't like that.

After all, his new LP is called **Too Much to Lose**, and he means it.

Hit Parader called a "safe" shot rather than breaking up the rack.

"That's not safe," Mardones quipped. "You can't play safe from me. I didn't give myself the name Baltimore Benny."

Fortunately for Big Mouth Benny, he was triumphant at the end. He played well under pressure, winning 50 to 41, the first defeat for *Hit Parader* in pool competition.

"Consider the gauntlet thrown to any and all rock and roll musicians in any competition other than chess," Mardones challenged seriously. "This especially includes all those English rock stars."

"Let me make it clear that I like to play for money. Playing for money excites me. Better yet, let's have a Spanish Inquisition Tournament. The loser is beheaded at Madison Square Garden." Now that's a bit too much to lose. □

Benny Mardones and the look of a champion: "Playing for money excites me."



GRAND FUNK RAILROAD

ROCK AND ROLL NEVER FORGETS

Missing In Action Superband Is On The Road Again

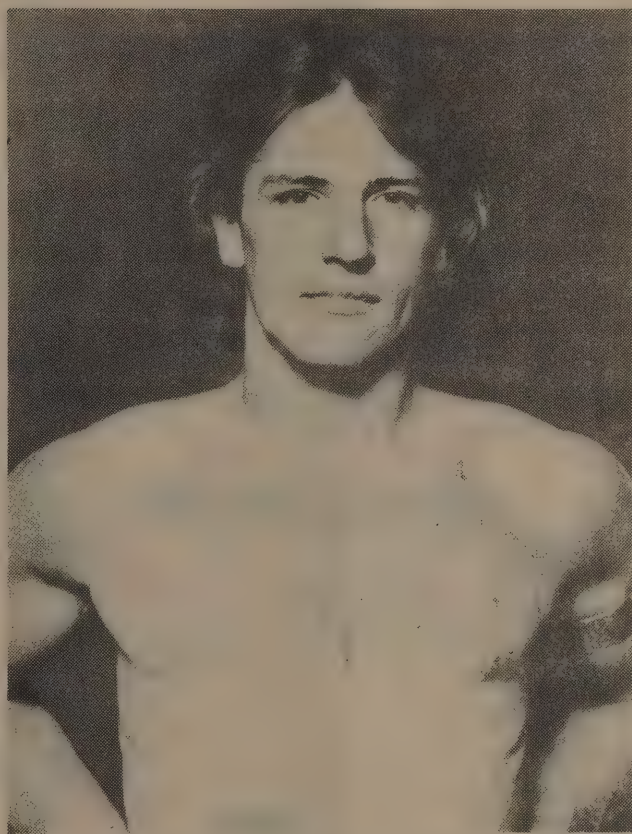
by Charley Crespo

Mark Farner ordered a glass of wine the waiter suggested despite a sneaking suspicion that here in New York that wine could cost him more than his shirt. Don Brewer, who sat next to him, noted that the night before, a hamburger and beer from room service cost him \$15. Life on the road is a new deal since the last time Grand Funk Railroad toured the States, and the guys in the band are slowly learning this.

Less than a decade ago, Grand Funk Railroad was America's most popular home-grown hard-rock act. This was the band that outdrew the Beatles with a Shea Stadium concert, was mobbed by hysterical fans when they arrived at airports around the world, and sold over \$60 million in records. This was the band rock critics hated.

Grand Funk Railroad quietly retired in 1976 at a time when public interest had waned considerably. Guitarist Mark Farner ultimately recorded two albums under his own name and the rhythm section (drummer Don Brewer and bassist Mel Schacher), formed a short lived rock/r&b band called Flint, which recorded one little-noticed album. According to the group, however, the past few years were spent doing a lot of nothing.

About a year ago, GFR's latter-day manager called Farner, Brewer and Schacher asking "have you been listening to the radio



Grand Funk's Mark Farner: "As long as there's room for sledgehammer rock, there will be room for Grand Funk Railroad."

lately?" Radio was playing hard-rocking, melodic records again. The manager swore the music world was ready for Grand Funk Railroad again, and encouraged them to reform. The group's first gig was to contribute a song to the **Heavy Metal** soundtrack. They have now released **Grand Funk Lives**, and embarked on a worldwide tour that won't end until the spring.

"We had to stop in 1976," Brewer explained over a cup of coffee. "There were just a lot of problems and

head things that everybody had. We had done what we wanted to do and it wasn't fun to go on the road or into a recording studio anymore. We were burnt out. It got to the point where it wasn't good to us anymore, and basically we felt we didn't want to cheat the public and just soak them.

"Now it's a whole new game, and we feel the acceptance will be there. We have something to offer and we feel refreshed. We'd taken the time off, everyone had done their own trips

and settled down. All the head games were gone. It's time to give it a whirl."

The band has indeed settled down. Farner married a hometown girl, started a family on a large farm in northern Michigan and opened an energy conservation retail store, which sold things like wood stoves, solar panels, wind generators, mopeds and water conservation units. Brewer moved to suburban Boca, Florida, with his wife and became the father of a beautiful baby daughter. Schacher became too settled, perhaps; after several rehearsals with the reformed, revitalized band, he decided he couldn't go on the road and live in a suitcase again.

His replacement is Dennis Bellinger, an old friend who built Grand Funk's first amplifiers.

"I became deeply involved with nature," Farner says of the post-Funk retirement days. "I found some new spots in the swamp and got stung by ball-faced hornets."

Farner recently sold his farm and is preparing to live in a big home he built from scratch.

"I don't think we've lost anything," Farner says about the return of GFR. "People are sick and tired of disco, punk, new wave and everything else that failed. They want the real thing. As long as there's room for sledgehammer rock, there will be room for Grand Funk Railroad." □

DON'T STOP BELIEVIN'

(As recorded by Journey)

S. PERRY
N. SCHON
J. CAIN

Just a small town girl
Livin' in a lonely world
She took the midnight train goin'
anywhere
Just a city boy
Born and raised in South Detroit
He took the midnight train goin'
anywhere.

A singer in a smoky room
The smell of wine and cheap
perfume
For a smile they can share the night
It goes on and on and on and on.

Strangers waiting
Up and down the boulevard
Their shadows searching in the
night
Streetlight people
Living just to find emotion
Hiding somewhere in the night.

Working hard to get my fill
Everybody wants a thrill
Payin' anything to roll the dice
Just one more time
Some will win, some will lose
Some were born to sing the blues
Oh the movie never ends
It goes on and on and on and on.

Strangers waiting
Up and down the boulevard
Their shadows searching in the
night
Streetlight people
Living just to find emotion
Hiding somewhere in the night.

Don't stop believin'
Hold on to that feelin'
Streetlight people.

Don't stop believin'
Hold on
Streetlight people
Don't stop believin'
Hold on to that feelin'
Streetlight people.

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IN YOUR LETTER

(As recorded by REO Speedwagon)

GARY RICHRATH

In your letter
Ooh in your letter
In your letter
Ooh in your letter
In your letter
Ooh in your letter
In your letter
Ooh in your letter.

In your letter
You said you didn't love me
You said you're gonna leave me
But you could have said it better
Oh in your letter
You said you couldn't face me
You said you could replace me
But you could have said it better.

You could have left him only
For an evening let him be lonely
But you hid behind your poison pen
and his pride
You could have told him somethin'
And proved to me you don't love him
But you hid behind your future full
of lies
Oh in your letter.

Ooh you could have left him only
For an evening let him be lonely
But you hid behind your poison pen
and his pride
You could have told him somethin'
And proved to me you don't love him
But you hid behind your future full
of lies.

Oh in your letter
You said you didn't love me
You said you're gonna leave me
But you could have said it better.

Oh in your letter
You said you couldn't face me
You said you could replace me
But you could have said it better.

Oh in your letter
Ooh in your letter
In your letter
Ooh in your letter
In your letter
Ooh in your letter
In your letter
Ooh in your letter
In your letter.

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SHARE YOUR LOVE WITH ME

(As recorded by Kenny Rogers)

DEADRIC MALONE
AL BRAGGS

It's an ill wind that blows no good
And it's a sad heart that won't love
like it should
Oh how lonesome you must be
And it's a shame
If you don't share your love with me.
It's a heartache when love is gone
And it can get even worse
If it keeps on
Blinder than he who won't see
And it's a shame
If you don't share your love with me.
I can't help it
If he is gone
You must try to forget
You must live on
It's a good thing to love someone
But it's bad and even sad
When it's not returned
Oh how lonesome you must be
And it's a shame
If you don't share your love with me
And I said it's a shame
If you don't share your love with me
oh yeah.

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ALL I HAVE TO DO IS DREAM

(As recorded by Andy Gibb and
Victoria Principal)

BOUDLEAUX BRYANT

When I want you in my arms
When I want you and all your
charms

Whenever I want you
All I have to do is dream
Dream, dream, dream.

When I feel blue in the night
And I need you to hold me tight

Whenever I want you
All I have to do is dream.

I can make you mine
Taste your lips of wine
Anytime, night or day
Only trouble is gee whiz
I'm dreaming my life away.

I need you so that I could die
I love you so and that is why
Whenever I want you
All I have to do is dream
All I have to do is dream.

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HERE I AM (Just When I Thought I Was Over You)

(As recorded by Air Supply)

NORMAN SALLITT

Here I am playin' with those
mem'ries again
And just when I thought time had set
me free
Those thoughts of you keep
haunting me
Holding you, a feeling I never
outgrew
Though each and ev'ry part of me
has tried
Only you can fill that space inside
So there's no sense pretending
My heart it's not mending.

Just when I thought I was over you
And just when I thought I could
stand on my own
Oh baby those mem'ries come
crashing through
And I just can't go on without you.

On my own I've tried to make the
best of it alone
I've done ev'rything I can to ease the
pain

But only you can stop the rain
I just can't live without you
I miss ev'rything about you.

Just when I thought I was over you
And just when I thought I could
stand on my own

Oh baby those mem'ries come
crashing through
And I just can't go on without
Go on without
It's just no good without
You

(Just when I thought I was over you)
Without you

(Just when I thought I could stand
on my own)
Without you

(Just when I thought I was over you)
Without you.

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OH NO

(As recorded by The Commodores)

LIONEL B. RICHIE, JR.

I want you to want me
I'm goin' crazy knowin'
He will be your lover tonight
And when he comes I'll let you go
I'll just pretend as you walk out the
door.

Oh no
I can't sleep
Oh no
I'm goin' crazy with love over you.

I need you to need me
I wanna hold you
But you're holdin' someone else in
your arms
When I close my eyes I see your face
I'm just not sure how much my heart
can erase.

Oh no
I can't think
Oh no
I'm goin' crazy with love over you.

Oh honey
Oh sugar
Oh no
I can't sleep anymore baby
Oh no
I can't think anymore baby
Oh no
I'm goin' crazy with love over you.

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IT WAS SO EASY

(As recorded by Stacy Lattisaw)

**BILLY THOMAS
BOBBY REEDER
JULIE REEDER**

Oh baby there's no mistakin'
When it comes to you and me
I never could get enough
I remember you drove me crazy with
the little things you'd do
We really had somethin'
Some kind of love

Too young to be afraid of openin' up
Too young to be afraid of fallin' in
love

And now I realize how precious it
was

Oh it was so easy
So easy.

We never had time to worry
No reason to be sad
We just took what we had
Oh we were just playing around
And we didn't even know
We really had somethin'
Some kind of love

Too young to be afraid of opening
up

Too young to be afraid of fallin' in
love

And now I realize how precious it
was

Oh it was so easy, so easy, so easy
Oh so easy.

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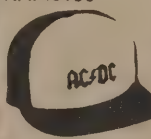
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A LUCKY GUY

(As recorded by Rickie Lee Jones)

RICKIE LEE JONES

Oh he's a lucky guy
 Oh he's a lucky guy
 He doesn't worry about me
 When I'm gone
 He goes to sleep at night
 He don't turn off the light
 And wonder how to find me
 Or if I'm alone
 Oh he's a lucky guy
 I wish I was like him
 Cuz when he talks about me
 He don't look this way
 He's a lucky guy.

He used to walk with me
 He used to talk to me
 See we have these secrets
 That no one else could hear
 Well he's not the only one
 No not the only one
 But what happens to them
 Do they matter
 Do they disappear
 Into a lonely girl

Now I'm a lonely girl
 Cuz I want somebody with me in the world
 Oh he's a lucky guy.

Fortune walks right in the door
 And here I am
 Just like before.

Well I'm not gonna turn around
 I'm not his pretty clown
 I'm not the one caught
 Like he thought
 He was the last one I had there
 Cuz I did a foolish thing
 A real, real stupid thing
 I told him I love him
 And I want him there
 When I knew he wouldn't come
 And I knew he didn't care
 And I'll cry awhile
 I'll cry awhile
 But when I wake up
 Tomorrow is a new day.

I'm a lucky guy
 Hey I'm a lucky guy
 Real, real lucky guy
 Hey I'm a lucky guy.

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DANCIN' FREE

(As recorded by The Brothers Johnson)

LOUIS JOHNSON

I want to dance
 Dance with you
 I want to dance
 (Dancin' free tonight)
 I want to dance
 Dance with you
 I want to dance
 (Dancin' free tonight).

So take her arms and swing her around
 It's a party
 Dancin' free tonight
 It's your time so don't mess around
 Go on and do it

Dancin' free tonight
 All I need is my dancin' partner
 Dancin' free tonight
 So let's take a chance
 We got to dance to the music
 Dancin' free tonight
 Every night is the night.

Even dj's can't stop replays groovin', movin'
 Dancin' free tonight
 Girls everywhere giving you that dancin' stare
 I want to dance with you
 Dancin' free tonight
 Fever's touched everyone in the world
 Dancin' free tonight
 All you guys get up and get you a girl
 Dancin' free.

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NOT FADE AWAY

(As recorded by Eric Hline)

CHARLES HARDIN
 NORMAN PETTY

I'm gonna tell you how it's gonna be
 You're gonna give-a your love to me
 I wanna love you night and day
 You know my love not fade away
 Well you know my love not fade away.

My love is bigger than a Cadillac

I try to show it and you drive me back
 Your love for me has got to be real
 For you to know just how I feel
 A love for real not fade away.

I'm gonna tell you how it's gonna be
 You're gonna give-a your love to me
 A love to last more than one day
 A love that's love not fade away
 A love that's love not fade away.

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CHLOE

(As recorded by Elton John)

ELTON JOHN
GARY OSBORNE

How come you're so understanding
When I tell you all my lies
And pretending to believe them
See through all my alibis
And I need you more than ever
And I want you to the end
Chloe.

How you handle what you live
through
I can never hope to learn
Taking all the pain I give you
Loving blindly in return
And I need you more than ever
I will always be your friend
Chloe.

Mm Chloe, Chloe
What you gonna do 'bout me

Chloe
What you gonna do
What you gonna do about me.

You're the lifeline that I cling to
When I feel like giving in
When the dreams that I rely on
Start to wear a little thin
Then I need you more than ever
And I want you to the end
Chloe.

Chloe, Chloe
What you gonna do 'bout me
Chloe

What you gonna do
What you gonna do about me
What you gonna do about me.

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LOVE ALL THE HURT AWAY

(As recorded by Aretha Franklin &
George Benson)

SAM DEES

I see myself in your face
A reflection of pain
Somebody made you cry
Over and over again
Still you and I made it thru
All of this for a reason
Could it be that we create
An affair for all seasons.

'Cause you and I were meant to be
lovers
The search is over for us

There's no others
We're fin'ly at the rainbow's end
Baby together we'll mend all the
cracks in our heart
And just a love all the hurt away.

Woman you are all the things
That I hoped and prayed for
Fate brought your love
And my life is a place of peace and
happiness

You'll be my strength
And I'll be your shoulder to lean on
We'll build a world and fill
The whole place with love.
(Repeat chorus)

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COOL LOVE

(As recorded by Pablo Cruise)

CORY LERIOS
DAVID JENKINS
JOHN PIERCE

A room full of faceless strangers
Here I am again
Suddenly my eyes meet yours
Looks like I found a friend
Warms up as the night wears on
We're both feelin' good
We're gonna take it to the end
This time we're gonna find out, find
out, find out
Just how good it is.

It's a cool kind-a love

It's like rain in the summertime
comin' down
Yes it's a cool kind-a love
And cool love baby
That's what it's all about.

You don't have to say
You don't have to say a thing
It's just a feelin' that happens
And what that feelin' brings
Time ain't gonna change it
It ain't gonna take it away
It's gonna keep right on goin'
Every night and every day
Every night and every day.
(Repeat chorus)

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STRAIGHT FROM THE HEART

(As recorded by *The Allman Brothers Band*)

**DICKEY BETTS
 JOHNNY COBB**

You've heard ev'ry line before
 My life's a revolving door
 With no way out and no way in
 You know just what's on my mind
 Could you take a chance one more time

Maybe we could start all over again
 Straight from the heart
 Straight from the heart
 Straight from the heart
 Straight from the heart.

Your eyes can't tell a lie
 I can see what you're feeling inside
 Don't give up before we start

'Cause this time love is straight from the heart

Straight from the heart.

I know what they're telling you
 I wish I could say that it's not true
 Love is so hard to find
 But I never took the time
 I never let you in
 Please let me try again
 Straight from the heart.
 (Repeat chorus)

I thought I knew about love
 But I didn't know at all
 Didn't take the time to see
 Until I started to fall
 Straight from the heart
 Straight from the heart.

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DRAW OF THE CARDS

(As recorded by *Kim Carnes*)

**KIM CARNES
 DAVE ELLINGSON
 VAL GARAY
 BILL CUOMO**

Slight of hand
 Hand of fate
 Chance you take
 Life's a snake

And it's all in the draw of the cards.

Draw the cards
 Watch the eyes
 Down and dirty
 Let 'em ride

Ace is high
 Deuce is low
 Take the first
 The rest should go.

Lightning strikes
 Breath of life
 Red, black or white
 Watch 'em fall.

Boulevard, small cafe
 Cavaliers pass the day
 Joker laughs from the street
 He weaves his web bittersweet,
 bittersweet, bittersweet.

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BREAKING AWAY

(As recorded by *Balance*)

PEPPY CASTRO

Don't put chains to keep me waiting
 Can't explain
 You know I've been saying that
 Someday soon
 You know I'll be breaking away
 Every night you try to change me
 It's not right
 I feel you caging me
 Don't tie me down.

'Cause you know I'll be breaking away
 I'm breaking away
 I'm breaking away
 I'm breaking away
 I'm breaking away.

There's no doubt about my leaving

I'm checking out
 'Cause I've been feeling
 That I should leave
 And so I'll be breaking away
 Just in case you think I'm foolin'
 Don't give chase it's only provin'
 That I should leave.

And so I'll be breaking away
 I'm breaking away
 I'm breaking away
 I'm breaking away.
 Don't put chains to keep me waiting
 I can't explain
 You know I've been saying that
 Someday soon
 You know I'll be breaking away
 I'm breaking away
 I'm breaking away
 I'm breaking away
 I'm breaking away.

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START ME UP

(As recorded by The Rolling Stones)

MICK JAGGER
KEITH RICHARDS

If you start me up
If you start me up
I'll never stop
You can start me up
You can start me up
I'll never stop
I've been running hot
You got me just about to blow my
top
You can start me up
You can start me up
I never stop, never stop, never stop,
never stop
You make a grown man cry
You make a grown man cry
You make a grown man cry
Spread out the oil, the gasoline
I walk smooth ride in a mean, mean
machine
Start it up.

Start me up
Kick on the starter
Give it all you've got, you got, you
got
I can't compete
With the riders in the other heats
If you rough it up
If you like it you can
Slide it up, slide it up, slide it up,
slide it up
Don't make a grown man cry
Don't make a grown man cry

Don't make a grown man cry
My eyes dilate
My lips go green
My hands are greasy
She's a mean, mean machine
Start it up.

Start me up
And you've got to, you've got to
Never, never, never stop
Start it up
Oh baby won't you start it up
Never, never, never
You make a grown man cry
You make a grown man cry
You make a grown man cry
Ride like the wind
At double speed
I'll take you places that you've never,
never seen
Start it up.

Start it up
Love the day when we will never
stop, never stop
No never, never stop.

Tough me up
Never stop, never stop.

You, you, you make a grown man
cry
You, you make a grown man cry
You, you, you make a grown man
cry.

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IN THE DARK

(As recorded by Billy Squier)

BILLY SQUIER

Life isn't easy from the singular side
Down in the hole some emotions are
hard to hide
It's your decision
It's a chance that you take
It's on your head
It's a habit that's hard to break.

Do you need a friend
Would you tell no lies
Would you take me in
Are you lonely in the dark, in the
dark, in the dark, in the dark.

You never listen to the voices inside
They fill your ears as you run to a
place to hide
You're never sure if the illusion is
real
You pinch yourself but the memories
are all you feel
Can you break away from your alibis

Can you make a play
Will you meet me in the dark, in the
dark, in the dark, in the dark, in the
dark, in the dark-ark-ark-ark.

Don't-cha need me hey hey
Don't-cha need me oh yea
Don't-cha leave me hey hey
Don't-cha need me oh yea.

You take no interest
No opinion's too dear
You make the rounds and you try to
be so sincere
You guard your hopes and you
pocket your dreams
You'd trade it all to avoid an
unpleasant scene
Can you face the fire
When you see me there
Can you feel the fire
Will you love me in the dark, in the
dark, in the dark, in the dark, in the
dark, in the dark, in the dark, in the
dark, in the dark-ark-ark-ark.

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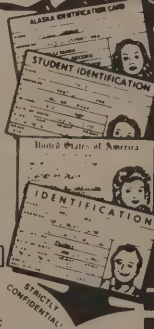
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NO TIME TO LOSE

(As recorded by *The Tarney/Spencer Band*)

**ALAN TARNEY
TREVOR SPENCER**

Every day I walk in shadows
I know not what it is I'm headin' for
And as the evening light is dying
Ya gentle heart lies nearly sighin'
Do you feel the same
Will you ever change.

We can never understand
We can only be like water
Rollin' on we'll find our way
Just get on with the game, with the game
What a game.

No time to lose
No time to lose
No time to lose
No time to lose
Go with the flow
Never let go
No time to lose.

There ain't no way to see forever
It's only day to day I'm livin' for
And like a wheel a-keep turning
It's your love inside me burnin'
The question's plain
Will your love remain.
(Repeat chorus)

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PIRATES (So Long Lonely Avenue)

(As recorded by *Rickie Lee Jones*)

RICKIE LEE JONES

Come on Joey get out of school
We got places to go
A '57 Lincoln you got a radio that hurts
And the girls like to touch it
Just to find out if it works
But don't look at me
It wasn't me.

Joey live on the edge of the corner
Of livin' on the run
I like to ride in the middle
I'm just tryin' to have some fun
Until the pirates come
And take me.
And I won't need a pilot

Got a pirate who might sail
Somewhere I heard far away

You answer me
So I'm holdin' on
To your rainbow sleeves.

Well goodbye boys
Oh my buddy boys
Oh my sad-eyed Sinatras

It's a cold globe around the sea
You keep the shirt that I bought ya
And I know you'll get the chance to make it

And nothin's gonna stop you
You just reach right out and take it.
You say so long lonely avenue
So long lonely avenue.

I'll see you there
Wait 'n' see
Be lookin' for me
Just like you
Just like me.

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FOR YOUR EYES ONLY

(As recorded by *Sheena Easton*)

**MICHAEL LEESON
BILL CONTI**

For your eyes only can see me
through the night
For your eyes only I never need to
hide

You can see so much in me
So much in me that's new
I never felt until I looked at you.

For your eyes only, only for you
You'll see what no one else can see
Now I'm breaking free

For your eyes only, only for you
The love I know you need in me
The fantasy you've freed in me

Only for you, only for you.

For your eyes only
The nights are never cold
You really know me
That's all I need to know
Maybe I'm an open book because I
know you're mine
But you won't need to read between
the lines.

For your eyes only, only for you
You see what no one else can see
Now I'm breaking free
For your eyes only, only for you
The passions that collide in me
The wild abandoned side of me
Only for you
For your eyes only.

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Yes, now, with the GAIN Plan to help, it's so easy, so pleasant to add pounds and inches of firm, attractive flesh . . . so full-filling to feel better, stronger, more vital and alive! But don't take our word for it. Prove it to yourself at our risk!

If you sincerely want to gain weight, and to look better and feel better as a result,

HERE IS OUR OFFER . . .

We honestly believe the GAIN Plan to be the finest and most effective product of its type sold anywhere in the world today, and to prove our confidence, we are backing that statement up with this honest, straight-forward offer . . .

Try the fabulous new GAIN Plan in your

GAIN IS SAFE

GAIN is not a dangerous drug, medicine or a fishy-tasting oil. It is made of safe, pure ingredients, contains nothing which could possibly harm you, and may even be taken with complete safety by children.

MONEY-BACK GUARANTEE

Send for the GAIN Plan today. Try it for 7 days entirely at our risk. If, at the end of 7 days, you haven't started to gain pounds and inches and to look better and to feel better . . . If you aren't convinced the GAIN Plan is a safe, pleasant, way to gain weight, don't keep it! Return the empty bottle and get your money back immediately, no questions asked!

VITAL NOTE

A current issue of a famous medical journal reports on a recent government controlled study. This study, conducted over a 24 year period on 5,000 underweight and overweight men and women, proves that being underweight is as injurious to health and longevity as being overweight.

own home at our risk. Subject it to any test you like. Weigh yourself before you start. Weigh yourself later. If you haven't started to see substantial weight gain within 7 days, and if you don't feel better and look better as a result, or, if you are not completely satisfied for any reason, PAY NOTHING! It's just as simple as that.

If you are in doubt . . . even if you think nothing can possibly help you, for the sake of your appearance, and your happiness, at least try it! If the GAIN Plan works the way we know it will, you'll agree it is worth the few dollars it cost.

On the other hand, if it doesn't work the way you expected, it costs you nothing, and at least you have had the satisfaction of trying it at our expense.

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STOP DRAGGIN' MY HEART AROUND

(As recorded by Stevie Nicks with
Tom Petty & The Heartbreakers)

T. PETTY
M. CAMPBELL

Baby you'll come knocking on my
front door

Same old line you used to use before
I said ya well

What am I supposed to do
I didn't know what I was getting into.

So you've had a little trouble in town
Now you're keeping some demon
down

Stop draggin' my
Stop draggin' my
Stop draggin' my heart around.

It's hard to think about what you've
wanted

It's hard to think about what you've
lost

This doesn't have to be the big get
even

This doesn't have to be anything at
all.

I know you really want to tell me
goodbye

I know you really want to be your
own girl

Baby you could never look me in the
eye

Yeah you buckle with the weight of
the words.

Stop draggin' my
Stop draggin' my
Stop draggin' my heart around.

People running 'round loose in the
world

Ain't got nothing better to do
Make a meal of some bright eyed kid
You need someone looking after
you.

I know you really want to tell me
goodbye

I know you really want to be your
own girl

Baby you could never look me in the
eye

Yeah you buckle with the weight of
the words.

Stop draggin' my
Stop draggin' my
Stop draggin' my heart around.

Stop draggin' my heart around
Stop draggin' my heart around
Stop draggin' my heart around.

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SAUSALITO SUMMERNIGHT

(As recorded by Diesel)

LUCIAN MARC BOON
ROBERT VUNDERINK

We left for 'Frisco in your rambler
The radiator runnin' dry
I've never been much of a gambler
And had a preference to fly.

You said, "forget about the airline
Let's take the car and save the fare"
We blew a gasket on the grapevine
And eighty dollars on repairs.

All on board
(Sausalito summernight)
All on board
(Sausalito summernight).

Hot summernight in Sausalito
Can't stand the heat another mile
Let's drop a quarter in the meter
And hit the sidewalk for a while
I'll have a burger and a root beer
You feed the heap some multigrade
A shot of premium to boot, dear

Will get her 'cross the golden gate.
(Repeat chorus)

Another mile or two to 'Frisco
Two hundred gallons from L.A.
The engine's stompin' like a disco
We oughta dump her in the bay.
(Repeat chorus)

Cashin' all my checks
Scrapin' out my bank
Spend it on a rambler
With a whirlpool in the tank
Look out overhere
Watch out overthere
Can't afford a blow-out
'Cause we haven't got a spare.
(Repeat chorus)

Hot summernight in Sausalito
(Sausalito summernight)
Hot summernight in Sausalito
(Sausalito summernight)
Hot summernight in Sausalito
(Sausalito summernight).

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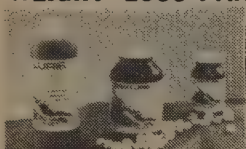
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SMILE AGAIN

(As recorded by The Manhattan Transfer)

DAVID FOSTER
JAY GRAYDON
BILL CHAMPLIN
ALAN PAUL

Endless nights I'd play solitaire
Imagining that you were here
One night flights such heartless affairs
They froze the hopes of love in me.

You suddenly appeared
Melted all my fears
Filled me with the love I need
You make me smile again
Like a child of three
And I believe it will turn out right baby
Oh you make me smile again
Hold me in your arms
Oh love my love
Heart to heart

Our souls intertwine
Make love and float away with me
Twins of flame
A love so divine
I want to spend my life around you.

Now, now I have the strength
Now I have the hopes
You give me all I need
To make me smile again
Like a child of three
Oh I believe we'll live a dream for two
Oh you make me smile again
Hold me in your arms
Oh love my love
Heart to heart
Our souls intertwine
Make love and float away with me
Twins of flame
A love so divine
I want to spend my life around you.

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WHEN SHE WAS MY GIRL

(As recorded by The Four Tops)

MARC BLATTE
LARRY GOTTLIEB

She used to be
Everything to me
When she was my girl
When she was my girl.

I held her near
Told her how much I cared
When she was my girl

When she was my girl.
When she was my girl
There was laughter and lovin' in my world every day
When she was my girl
What joy she would bring
Now I've lost everything
She's gone, gone, gone, gone, gone.

I'll spend the night
Dreaming how she used to be
When she was my girl
When she was my girl.

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FIRE AND ICE

(As recorded by Pat Benatar)

TOM KELLY
SCOTT SHEETS
PAT BENATAR

Ooo you're givin' me the fever tonight
I don't wanna give in
I'd be playing with fire
You forget, I've seen your work before
Take 'em straight to the top
Leave 'em cryin' for more
I've seen you burn 'em before.

Fire and ice
You come on like a flame
Then you turn a cold shoulder
Fire and ice
I wanna give you my love
But you'll just take a little piece of

my heart
You'll just tear it apart.
Movin' in for the kill tonight
You got every advantage when they put out the lights
It's not so pretty when it fades away
'Cause it's just an illusion in this passion play
I've seen you burn 'em before.
(Repeat chorus)
So you think you got it all figured out
You're an expert in the field without a doubt
But I know your methods inside and out
And I won't be taken in by fire and ice.
(Repeat chorus)
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FALLING IN LOVE AGAIN

(As recorded by the Michael Stanley Band)

MICHAEL STANLEY
BOB PELANDER

I don't know why I came here tonight
I don't know how this all got started
I'm so tired of not being right
Of being one of the broken hearted
I don't even know your name,
But darling just the same.

Whoever you are I'm falling in love again

Falling in love again

Whoever you are I'm falling in love again

Falling in love again.

Killing time with a drink or two
Or maybe some conversation
I had nothing really better to do

Now I'm looking for explanations
I'm so tired of love's sweet lies,
But they're not in your eyes.

Whoever you are I'm falling in love again

Falling in love again

Whoever you are I'm falling in love again

Falling in love again.

You know my heart's been hiding,
But you walked in and took it away
Now there's something that
I gotta say darling.

Whoever you are I'm falling in love again

Falling in love again

Whoever you are I'm falling in love again

Falling in love again.

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ALIEN

(As recorded by the Atlanta Rhythm Section)

BUDDY BUIE
RANDY LEWIS
STEVE McRAY

The sun just went behind a cloud again

Down crowded streets he walks alone

Like a stranger out of place
A number not a face

And all day long, all day long
He's feeling like an alien
Feeling like he don't belong

"Mercy" cried the alien
Heaven help him find his way back home.

The feeling that he feels
He can't explain
Sunday, Monday, Tuesday
They're all the same
He's lost and all alone
A heart without a home
Standing like a statue in the rain.

Now and then we all are aliens
Feeling like we don't belong
"Mercy" cries the alien
Heaven help him find his way back home.

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(There's) NO GETTIN' OVER ME

(As recorded by Ronnie Milsap)

TOM BRASFIELD
WALT ALDRIDGE

Now you can walk out on me tonight
If you think that it ain't feeling right
But darling there ain't no gettin' over me.

You can say that you need to be free
But there ain't no place that I won't be

Sweet darling there ain't no gettin' over me.

I'll be the bill you forgot to pay
I'll be the dream that keeps you awake

I'll be the song on the radio
I'll be the reason that you tell the

boys no
Don't you know.
You can tell everyone that we're through

You might even believe it too
But darling there ain't no gettin' over me

Sweet darling there ain't no gettin' over me.

I'll be the face that you see in a crowd

I'll be the times that you cry out loud
I'll be the smile when there's no one around

I'll be the book that you just can't put down.

So you can walk out on me tonight
If you think that it ain't feelin' right
But darling there ain't no gettin' over me

But darling there ain't no gettin' over me.

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How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

Here's how to get started in just 3 minutes...

Dear Friend:

New power is about to leap into your life... an astonishing way to control the thoughts and actions of others without their knowing it... no matter how much they may not want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start... stop... change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to..." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's done! The people who do these things for you will remember what they did, but not why!

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work... One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command..." Suddenly the boss apologized for being a scoundrel. "Please... I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money... and it's there! You want some affection... you'll be smothered! You want peace and quiet... the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can keep back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks... Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left... she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell...

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound truths can be plainly understood by anyone.

your neighbors won't say... your boss keeps quiet about... **ALL BROUGHT INTO THE OPEN JUST FOR YOU!!** They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you... and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience... time after time. For example...

A STRANGER HANDS HIM \$500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all... things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming... Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME... for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies... a rising tide of good fortune!

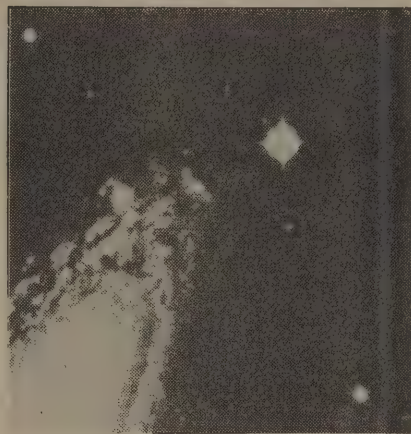
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And it's all just minutes away!
Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

- The amazing power you now possess
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- Why this method must work for you
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- You can get rich quickly and easily
- "Instant" money can be yours
- A magic spell that works living miracles
- How this secret can bring you anything you desire
- Help from the invisible world
- How to "Tune In" on the secret thoughts of others
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- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

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contacting her by letter or phone. From far away... he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief... And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE... filled to the brim with riches, love, pleasure... and all the wonderful luxuries of the world... and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

Scott Reed

MAIL NO RISK COUPON TODAY!

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I'M GONNA LOVE HER FOR BOTH OF US

(As recorded by Meat Loaf)

JIM STEINMAN

I can't stand to see it no more
The way you're livin' with a goddess
but you treat her like a slave
And you can't hold her back
anymore
She's like a dreamer in a dungeon or
an angel in a cave.

And I'll be closer to you now than
any other boy
So you know that what I'm saying is
true
You're gonna break her up and tear
her down and fade her away
And then there's no telling what I'm
gonna do
I'll make you pay for everything that
you do
I'll make you pay for everything that
you do.

But if you give me your girl
And then you give me your trust
And if you give me till the end of the
night
I'm gonna love her for both of us.

I'm gonna give her everything you
always wanted to give
I'm gonna love her for both of us.
I'm gonna take her every moment
that she wanted to live.

I'll let her shine like a jewel in the
crown of the holy sun
You turned her into a ghost but she'll
be burning when the night is done
I'll let her shine like a jewel in the
crown of the holy sun
You turned her into a ghost but she'll
be burning when the night is done.

You gotta give me your girl and your
trust
I'm gonna love her for both of us.

You can't hide away anymore
You had a chance but you blew it
and you'll never get it back
And your holiness was never so pure
She needs a fire in the heart and not
a stabbing in the back.

And I've been closer to you now than
any other boy
So you know that what I'm saying is
true
You're gonna break her up and tear
her down and fade her away
And then there's no telling what I'm
gonna do

I'll make you pay for everything that
you do
I'll make you pay for everything that
you do.

But if you give me your girl
And then you give me your trust
And if you give me till the end of the
night
I'm gonna love her for both of us.

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I'll let her shine like a jewel in the
crown of the holy sun
You turned her into a ghost but she'll
be burning when the night is done
You gotta give me your girl and your
trust
I'm gonna love her for both of us.

When the screws are tightnin' and
the tears are falling
I can hear her crying out to be saved
And like a bolt of lightning I go
answer the call
But then she's singing like a siren to
me over the waves.

I never wanted to take away your
lover
Until I heard her crying out to be
saved
I always thought of you as one of my
brothers
But she's singing like a siren to me
over the waves
Singing like a siren to me over the
waves
There ain't no holding me down.

I'll let her shine like a jewel in the
crown of the holy sun
You turned her into a ghost but she'll
be burning when the night is done
I'll let her shine like a jewel in the
crown of the holy sun
You turned her into a ghost but she'll
be burning when the night is done
You gotta give me your girl and your
trust
I'm gonna love her for both of us.

I'm gonna love her for both of us
I'm gonna love her for both of us
I'm gonna love her for both of us
(Gonna give her everything you
always wanted to give)
I'm gonna love her for both of us
(Gonna take her every moment that

she wanted to live)
I'm gonna love her for both of us
(Gonna give her everything you
always wanted to give)
I'm gonna love her for both of us
(Gonna give her everything you
always wanted to give)
I'm gonna love her for both of us
(Gonna take her every moment that
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I'm gonna love her for both of us
(Gonna take her every moment that
she wanted to live)
I'm gonna love her for both of us.

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WE'RE IN THIS LOVE TOGETHER

(As recorded by Al Jarreau)

ROGER MURRAH
KEITH STEGALL

It's like a diamond ring
It's a precious thing
And we never want to lose it
It's like a favorite song
That we love to sing
Every time we hear the music.

We're in this love together
We got the kind that'll last forever
We're in this love together
And like berries on the vine
It gets sweeter all the time.

It's like a rainy night
And candlelight
Ooo it's so romantic
We got the whole thing
Working out so right
Just the way we planned it.
(Repeat chorus)

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sion.

"A lot of people had written us off as 'has beens.' "

Black Sabbath's frizzy-haired vocalist Ronnie James Dio said with a laugh as he sat in the living room of his plush California home. "But I think that those people didn't really consider that the key to Sabbath's success has always been their persistence. Let's face it, it's always been an up-hill struggle for this band. I don't think anyone's ever had to face as much critical harassment as Sabbath, but that fact has always made the band work that much harder. Everything that Sabbath's achieved from day one they've had to work for — nothing's ever been easy. When Ozzy left and Sabbath reformed with me as vocalist we just viewed it as the newest challenge to overcome, and overcome it we did! I'm very proud of what we've accomplished over the last two years. We've shown that not only is Sabbath alive and well, but that we're actually better than ever."

The success of last year's **Heaven and Hell** resolidified Black Sabbath's position as heavy-metal's unmatched "Princes of Darkness." Rallying around the blood-curdling guitar riffs of Tony Iommi and the frenzied bass runs of Terry "Geezer" Butler, over the last dozen years Sabbath has blazed an indelible stamp into the psyche of rock fans everywhere with their unique brand of power-chord mayhem. Now, with the release of their new album, **The Mob Rules**, the latest chapter in the band's special book of "downer rock" has begun to unfold.

"The new album is special for us," Dio said. "The last one was our first effort together and naturally we had some anxiety during its recording. This one was a much more enjoyable project for us in that we were able to concentrate on the music without having to worry as much over how the band might be accepted. Quite honestly, I never had any doubts that our fans would accept our new alignment," he said, "but I must admit that Terry and

BLACK SABBATH vs. OZZY OSBOURNE

CLASH OF THE TITANS

Two Sides Of The Story Reveals The Awful Truth

by Andy Secher

Black Sabbath's guitar hero, Tony Iommi, was ripped off by Eddie Van Halen, according to Ronnie James Dio: "By tours end Eddie Van Halen had copped all of Tony's licks and was playing them on stage."

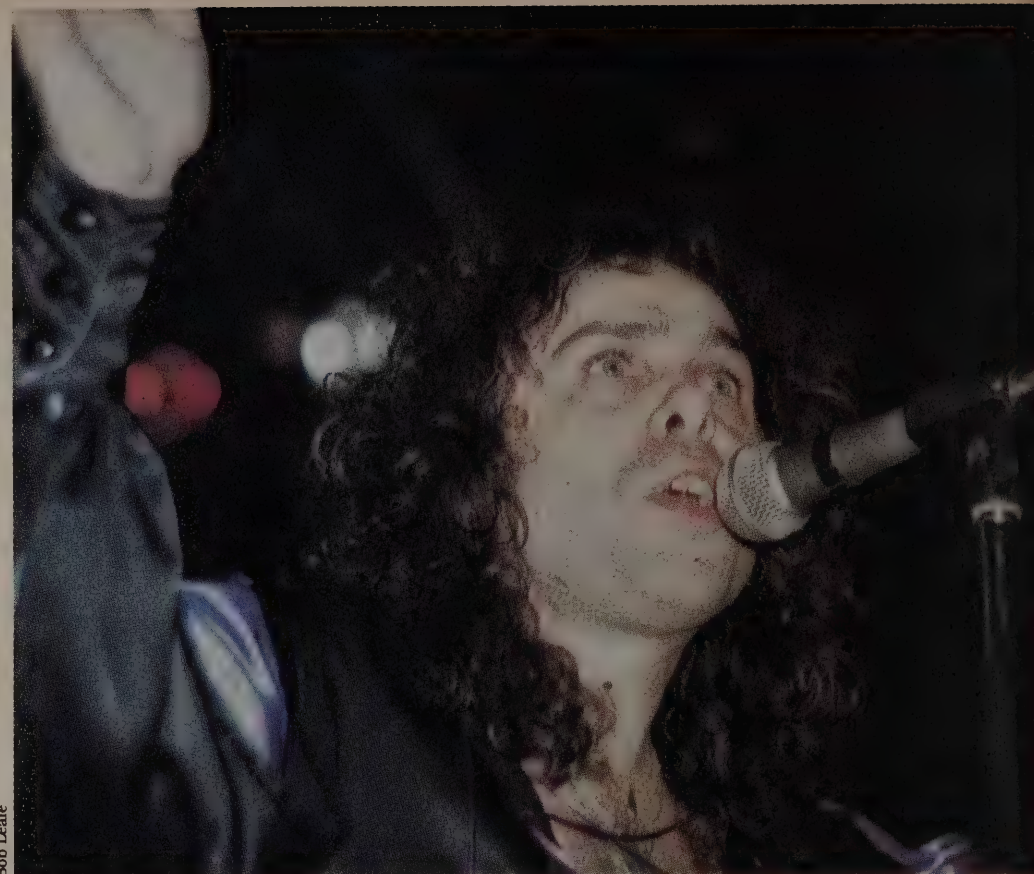
Bob Leafe

Tony had their doubts. I think that some people were surprised that **Heaven and Hell** was as good as it was, but what those people failed to understand is that, if nothing else, this band is made up of musicians who are consummate professionals. If we didn't think we could have produced music that added to the legacy that Sabbath has created over the years we never would have attempted to keep the band going. Quite simply, with Black Sabbath the music will always come first."

On such new numbers as *The Sign of The Southern Cross*, *The Mob Rules* (which first appeared — in a different form — on the soundtrack album from the movie **Heavy Metal**) and the instant classic *Falling Off the Edge of the World*, Sabbath has indeed proven that their music remains their highest priority, and on their latest album Sabbath has created some of their most inspired and entertaining music.

"To me the name Black Sabbath is still synonymous with rock and roll," Dio explained. "We still get as much pleasure out of turning the amps up to '10' and rocking-out as ever. But just because we have an image as a heavy-metal band doesn't mean we can't inject our songs with lyrics that are more mundane. A song like *The Sign of the Southern Cross*, for instance, contains some of the best lyrics I've ever written. It tells the story of this magical land that exists 'west of wonder.' It's a place that comes to understand that the elderly must be willing to step aside and make way for the young, for the young people of the world are truly the hope of the future.

While Dio stresses Sabbath's cohesive nature, he also admits that the band is not above fighting among themselves when it comes to standing up for a musical principle that they believe in. Each of the group's members have a well-defined role to play within the band's framework (this includes newest member Vinny Appice, who recently replaced original



Bob Leafe

Ronnie James Dio, Black Sabbath's lead singer: "This is one band that's never going to be shot in the back."

drummer Bill Ward. Ward left the band due to what Dio described as "personal problems.") Sabbath has learned to function like a well-oiled rock and roll machine. Yet when a number of creative forces get together in what Dio stated was "a totally democratic environment," there's always a chance for disagreement and conflict.

"Of course we fight and argue among ourselves," Dio said with a chuckle, "after, all we're only human.

been involved in situations where a single authoritarian figure, like Ritchie Blackmore in Rainbow (with whom Dio worked before joining Sabbath) attempted to assert total control over everything. I don't think that's a healthy state for a band to be in. Hell, when I was with Rainbow, I always did what I wanted anyhow," he added with a laugh.

"It's much better when everybody in a band is involved with the creative

That," he added, "was one of the principle problems the band was having with Ozzy."

It seems that one of Sabbath's least favorite topics of discussion is former lead-vocalist Ozzy Osbourne, who left the band prior to the recording of **Heaven and Hell** to form his own highly successful group, the Blizzard of Ozz. Sabbath felt that Ozzy's unpredictable behavior threatened to destroy the band a few years back, and their conflict remains the most intriguing feud in rock and roll. Osbourne now admits a grudging respect for Sabbath's ability to survive his departure, but he has no reservations about labeling the post-Ozzy Sabbath as a band merely going through the motions.

"I have no real hostility for Sabbath anymore," Osbourne said during a break in the recording of his new album, **Diary of a Madman**. "I simply don't think about them any longer. Their musical desires and mine just weren't the same, and a parting of

"To think that they're really still Black Sabbath is preposterous."

But most of the time it's because we care so much about the music and not because we have any trouble getting along. The willingness to stand up for what you believe in, and the knowledge that any criticism you offer will be accepted in a constructive vein, are the things that keep a band strong. I've

process and feels directly responsible for everything the group does. Even though Vinny is new to the band, for instance, we always make sure to ask him his opinion and include him in any decisions we make. I know that Black Sabbath has always tried to get input from everyone associated with the band.

"I know that Black Sabbath has always tried to get input from everyone associated with the band. That was one of the principle problems the band was having with Ozzy."

the ways was a necessity. Black Sabbath today is really Sabbath in name only — to me they're just another competent hard-rock band. They've lost whatever distinctive qualities they had. The qualities that made Sabbath great are still alive, however, 'cause I brought them with me to the Blizzard. All you have to do is just look at the sales figures of our last albums to see who the fans have reacted to. Our first album went 'gold,' which is something that Sabbath can only dream about. I'm not saying that they're not a good band — but to think that they're really still Black Sabbath is preposterous."

While they refuse to comment on Osbourne's hostile attitude, it's understandable that the members of Sabbath totally disagree with Ozzy's assessment of their abilities. In fact, as Dio pointed out, it was **Heaven and Hell** (along with AC/DC's **Back In Black**) that really served as the major catalyst for the heavy-metal resurgence that has recently swept through the rock community. To Dio, while this metal renaissance has been rewarding in terms of Sabbath's success, the reemergence of hard-rock as a potent commercial force has also been a bit amusing.

"I see everybody jumping on the metal bandwagon and that just makes me laugh," he said. "It seems that every couple of years the mainstream rock community rediscovers hard-rock and they start touting it as the next major trend. What these individuals fail to understand is that hard-rock, or heavy-metal, or whatever you want to call it, doesn't hide under a rock some place when they're into disco or new-wave. It's still out there slugging away, filling up arenas everywhere and selling more records than any other musical form. I'm sure that in a few months

something new will come along to take metal's place as the fashionable' thing. But the people who view it as merely a fashion were never really into the music in the first place.

"The strength of the metal form has always been the dedication of its fans," he continued. "The kids who stand outside the hall for hours waiting to buy tickets and who throw their fists in the air when the band comes on stage, they're the real rock and roll fans. They're the real stars of the show. Without their reaction there is no show — there is no rock and roll. They've kept heavy-metal alive for years, and as long as those type of people are around, metal's in very good hands. Metal fans are the greatest in the

world, and Sabbath's fans are best of all."

With the completion of **The Mob Rules**, Sabbath could hardly wait to go out on the road and make contact with those dedicated fans once again. Unlike many of their hard-rocking compatriots, however, Sabbath felt no compulsion to take a young heavy-metal band on tour with them as an opening act. It's become more or less expected for the "established" metal acts such as Judas Priest and the Blizzard of Ozz to take a young band such as Iron Maiden or Def Leppard under their wing and show them the proverbial rock and roll ropes. Sabbath, however, wants no part of that.

"Nobody ever gave Sabbath anything, so why

Ozzy Osbourne: "The qualities that made Sabbath great are still alive, 'cause I brought them with me to the Blizzard."



© Gary Gershoff

should we hand any new band a big crowd on a silver platter," Dio said with more than a touch of resentment. "Let 'em go on a club tour and earn their chance to play the big arenas. I'm sure some people will say, 'Oh Sabbath must be scared to tour with some of these new bands.' Obviously that's not true. We'll never back away from anyone or anything. But why should we help out a band whose only intention is to show us up and make a name for themselves? Sabbath's had that happen to them before. The last tour they did with Ozzy they had Van Halen as the opening act, and as Tony and Terry will tell you, those guys blew Sabbath off the stage every night. They were young and hungry and Sabbath was going through a hard time back then. It was a very difficult situation.

"Van Halen saw the opportunity to take advantage of Sabbath and they seized that opportunity — and I don't blame them. They obviously idolized Sabbath, but they showed their admiration in a very strange way. By tour's end Eddie Van Halen had copped all of Tony's licks and was playing them on stage, and Roth started to prance around the stage with his hands upraised like a younger version of Ozzy. We're a much stronger band now, and a much smarter one as well. We won't allow ourselves to fall victim to a situation like that again. Right now I believe that Sabbath is the best rock and roll band in the world, and like the old-time western heroes, there's always the young gunslinger out there who wants to make a fast reputation. Well I can assure you," he added with a laugh, "this is one band that's never going to be shot in the back. Black Sabbath's planning on being around for a long time to come."□

Paul McCartney: "For twenty years I've been photographed and sometimes it goes to my brain."

PAUL McCARTNEY

FAME AND MISFORTUNE

**Exclusive HIT PARADER Interview With
The Reclusive Rock Star**

by Rita Katz

"I'm out here, putting my feet up and relaxing, trying to pretend that I am just a normal person," but as the whole world knows, Ex-Beatle Paul McCartney, the idol of millions and, perhaps, the most prolific songwriter in history, is anything but your average Joe.

In Easthampton, Long Island, with his wife and their four children for a two-week visit with his in-laws, McCartney revealed a gentle, patient and unassuming side of his personality that rarely comes across in the media.

On an Easthampton beach, McCartney was hesitant to interrupt his holiday to speak to the press but as the rock star warmed to his interviewer, he became increasingly expansive. Uppermost on Paul's mind was his desire to explain why he so vehemently guards his right to privacy and the rights of his children to have a normal childhood.

"I don't want to put anyone's nose out of joint," McCartney says, "and I know what the press has to do, but out here I am actually just a father with four kids. For twenty years I've been photographed and sometimes it goes to my brain. It's as though fame doesn't have rights. I try very hard when I'm on holiday with my family to have as much privacy as I possibly can. I want my children to grow up in as normal a world as possible in spite of the circumstances that surround my fame."

When asked if it was worth all the hassle, McCartney said, "Ah, that's the \$64,000 question. I'm not sure of that answer. My father never liked posing for pictures and rarely did. He was just an ordinary man so it's not too far away for me

to feel it too.

"If I run into a fan on the street I try to be polite. I'll shake hands and sign a little something, but if I can get out of it I do."

While on the beach with his family, McCartney was asked by his 11-year-old daughter, Mary, if he minded not being able to "go everywhere" because he might be recognized.

"It's all right," McCartney said, "there are advantages to fame, but it's a pity you get famous and have to sacrifice some things."

McCartney also spoke of his fondness for Easthampton. "I'm surprised at how Easthampton has changed from a sleepy little town, several years ago, to the busy place it is now. I love this place. I think it's great."

McCartney announced that he is working on a new album with Stevie Wonder. "I'm very pleased with the way it's going. I have another week here then I'm going back to England to work with Stevie," McCartney said.

"I don't want to put anyone's nose out of joint."

This is the first time McCartney has recorded with anyone except the Beatles or with Wings and his wife, Linda. Paul originally wrote one song for the album to do with Stevie, but the two men enjoyed working together so much that they recorded another.

Another star on the album is Carl (Blue Suede Shoes) Perkins. Linda McCartney does harmony on the record. The collaboration is a double-LP and it is not a tribute to

John Lennon as had been previously published in other papers. Paul expects the album to be released in the Spring.

During his visit, McCartney is staying with his wife's father, lawyer Lee Eastman. With him are his children: Mary, 11; Stella, 9; James Luis, 3; Linda's daughter from a previous marriage, Heather, is also with the McCartneys.

Paul took advantage of the beautiful Easthampton weather to do what other tourists do — take his family to the beach. If fellow beach-goers recognized the youthful-looking McCartney, they did little to disturb his visit.

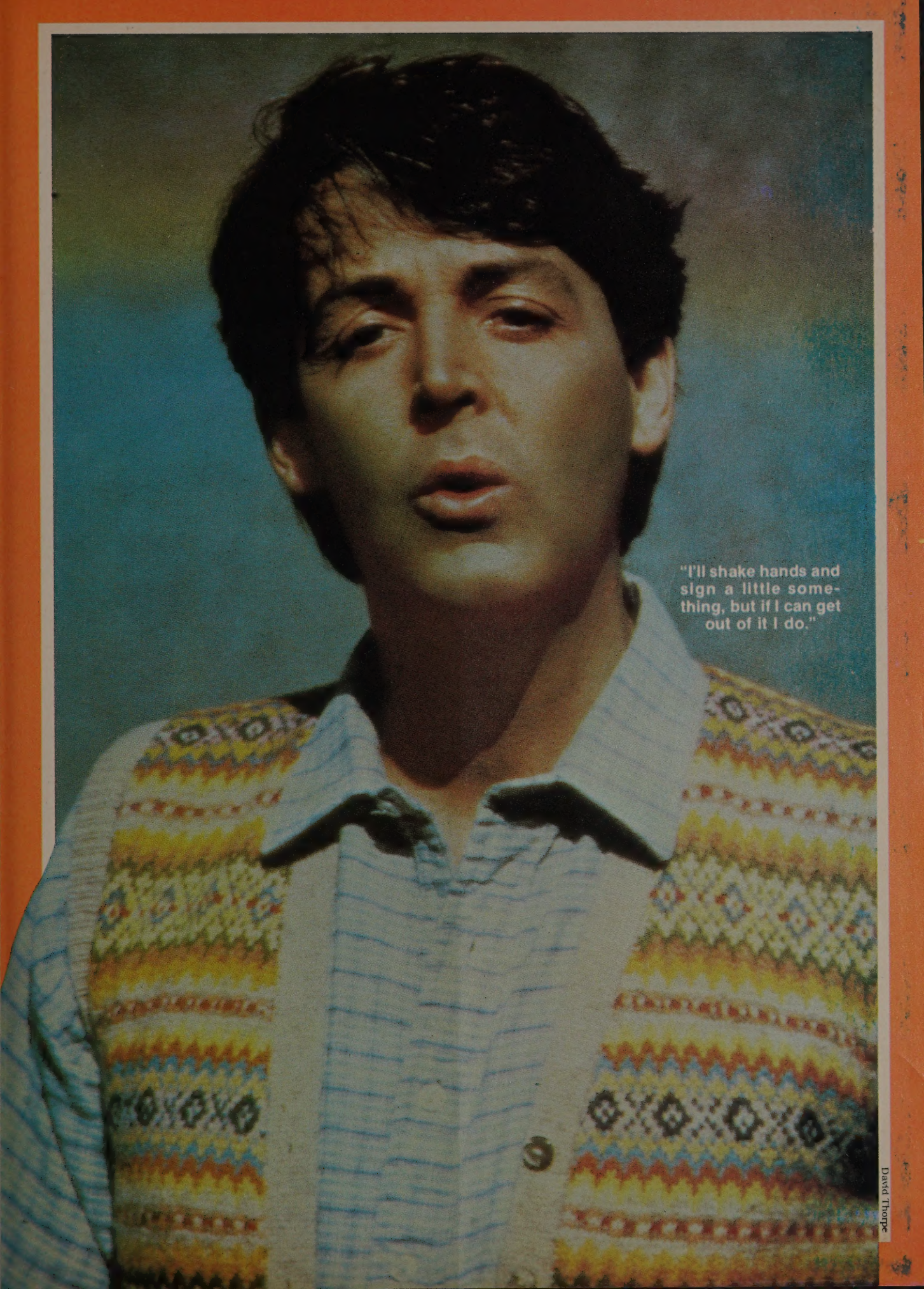
Helping his children build a sand castle Paul spoke of his need to have an enjoyable, private vacation with his family. "I grew up in a very normal background and I wish my children could have the same. I have to actively work at being normal. I sent my kids to ordinary schools in England so that they would be with other kids and live close to the way I did."

Asked how his children are faring under the spotlight of their father's fame, he told us, "There's a fine line you have to walk when you want your kids to grow up with the right values. I think my children are coping with it well."

Unbeknownst to McCartney, Yoko Ono happened to be staying less than a mile away from the Eastman residence in Easthampton. McCartney signed a frisbee for two boys and, shortly after the boys left Paul, they encountered Yoko. She added her signature to the frisbee.

McCartney ended the interview so that he could get back to his family. Said the gracious superstar: "I'm having a lunch with the kids, the eggs and muffins are getting cold." □

Bob Leafé



"I'll shake hands and
sign a little some-
thing, but if I can get
out of it I do."

Caught IN THE Act

by Patty Romanowski

©Sheri Lynn Behr

TOM PETTY AND THE HEARTBREAKERS

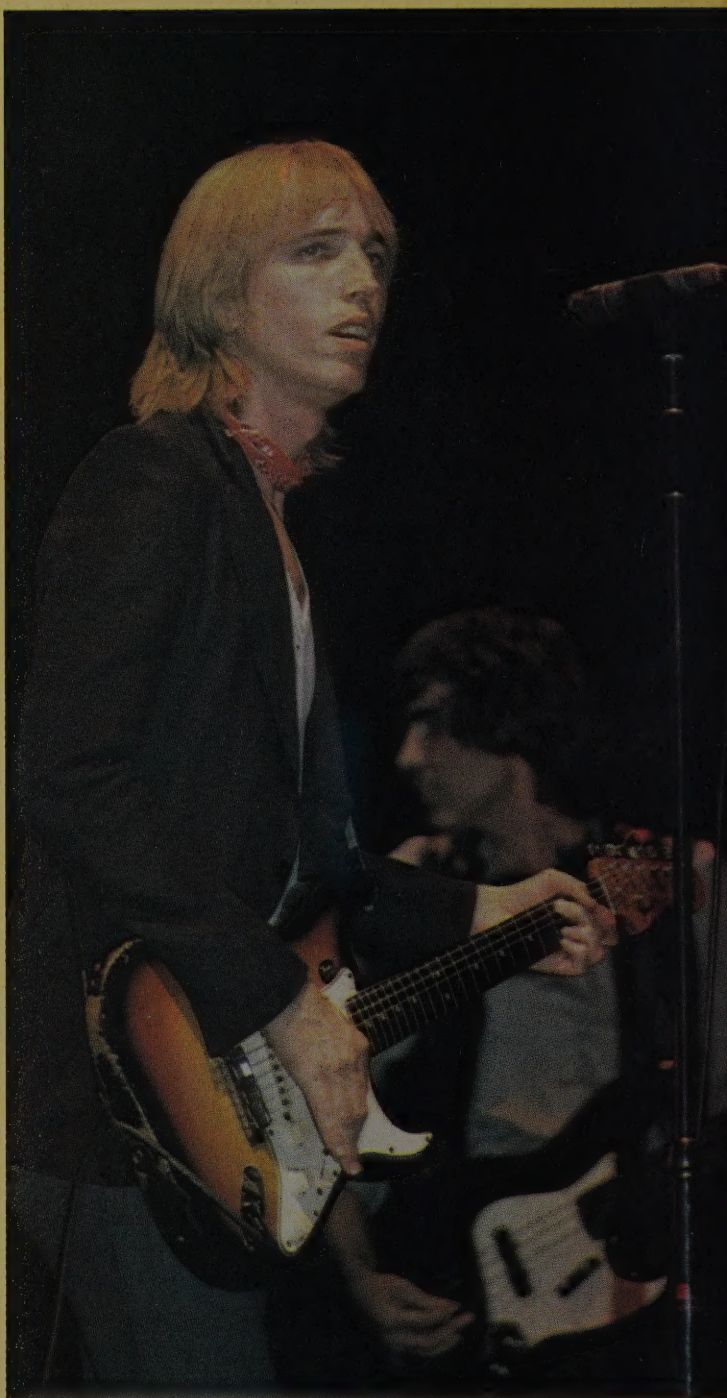
When then-underdogs Tom Petty and the Heartbreakers were here last year, they played to small, but enthusiastic audiences — fans who'd watched Petty come up against all the odds and win. This year, with the tremendous success of **Hard Promises**, Petty is into bigger and, well, bigger things. At New Jersey's Brendan Byrne Sports Arena, Petty and the Heartbreakers were at best bigger than ever, but not necessarily better.

This year's show, a precision-timed string of greatest hits, went over well. After all, when you're the headliner, there's nobody out there but your fans. In fact, so fervid was the average Petty fan's allegiance that few actually bothered to give opening act Split Enz their due. They were great — fun, funny, wild, and capable musicians. But, evidently, this wasn't enough for those people who kept yelling for "Bruce" (really bright crowd, this one). Since they only managed to applaud Split Enz's *I Want You*, it was clear that the audience had as much sense of musical adventure as a disco station. Split Enz deserved better.

On the other hand, the audience deserved every memorized solo, worn riff, rehearsed stage line and goofy grin Petty had to offer. Needless to say, the crowd went wild, and for someone as allegedly shy and remote as Petty, he actually did all right. It's not that easy to take solid tunes like *American Girl*, *The Waiting*, *Woman In Love* and *Breakdown*, wring the life out of them, and still sound all right. I mean, it was just like listening to the radio.

Now I can just see the letter bombs piling up on my doorstep, the kind I got after my Cheap Trick review, but is this really what rock fans have to pay ten or fifteen dollars for? Whatever happened to a good show? I've always liked Tom Petty, but if I wanted to hear his records, I'd put them on, and if I wanted to be bored, I'd watch **Rock Concert**. Somehow this doesn't seem fair to *you*, the fan.

Oh well. Then came the final highlight: Stevie Nicks came out and sang (just kidding) *Insider* and *Stop Draggin' My Heart Around*. It was pretty interesting, at least it was alive. But what about the audience? I've tried very hard to be polite, but they actually applauded when Stevie turned around and lifted her arms to show off her beautiful crocheted



Tom Petty is bigger than ever, but not necessarily better.

shawl. Maybe the fans were relieved that she didn't talk too much.

If Petty's fans really loved him, they'd let him do what he does best — meet a real challenge. On the other hand, maybe Petty's lost the sense of risk that made

him a winner in the first place, although I really doubt that. I'm more inclined to think he realized that the crowd wouldn't understand what to make of him if he ever took a chance. Now nobody wins. □

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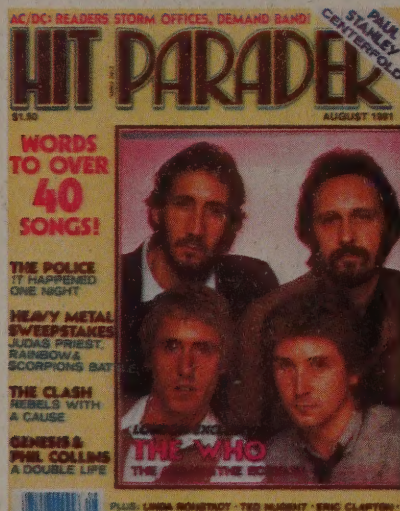
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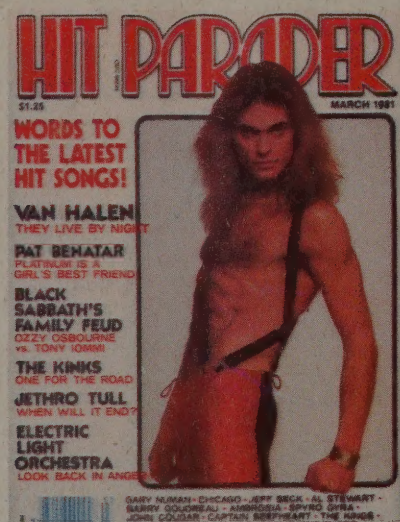
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